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VOL. 42—No. 22.

SATURDAY, MAY 28, 1864.

PRICE {4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

"**FAUST.**"—TITIENS, BETTELHEIM, SANTLEY, GASSIER, GIUGLINI.

THIS EVENING (SATURDAY), May 28,
Will be performed Gounod's celebrated Opera,

"**FAUST.**"

ARRANGEMENTS FOR NEXT WEEK.

TUESDAY NEXT, May 31,

Nicolai's admired Opera,

"**FALSTAFF.**"

To conclude with the Second Tableau of the Ballet Divertissement,

"**BACCO ED ARIANNA.**"

Mdlle. CATARINA BERETTA and Signor AMMATURO.

WEDNESDAY MORNING NEXT, JUNE 1,

Grand Performance of Gounod's celebrated Opera,

"**FAUST.**"

Commencing at Two o'clock.

EXTRA NIGHT.—"**IL TROVATORE.**"

a consequence of the numerous inquiries at the Box-office, there will be one more performance of this favorite opera.

THURSDAY NEXT, JUNE 2,

"**IL TROVATORE.**"

Conductor—SIGNOR ARDITI.

Second Tableau,

"**BACCO ED ARIANNA.**"

Mdlle. CATARINA BERETTA and Signor AMMATURO, supported by the Corps de Ballet.

TITIENS, LOUISE LIEBHARDT, TREBELLI;

MARCELLO JUNCA, SANTLEY, GASSIER, GIUGLINI.

"**LES HUGUENOTS.**"

SATURDAY WEEK, JUNE 4,

Meyerbeer's Grand Opera,

"**LES HUGUENOTS.**"

Incidental Ballet.

NOTICE.—In active preparation, Beethoven's "**FIDELIO.**" Leonora by Mdlle. Titiens (her first appearance in that character).

The Opera commences at Half-past Eight o'clock on each Evening.

Box-office of the Theatre open daily, from Ten till Six, where places may be secured. Also at Mitchell's; Bubb's; Lacon and Ollier's, Bond Street; Leader's, Opera Colonnade; Sam's, St. James's Street; Cramer, Wood, and Co.'s, and Hammond's, Regent Street; Keith, Prowse and Co.'s, Chesham; and at Chappell and Co.'s, 50 New Bond Street.

HER MAJESTY'S THEATRE.

ONE GRAND MORNING PERFORMANCE of Gounod's celebrated Opera,

"**FAUST.**"

ON WEDNESDAY, JUNE 1.

Commence at Two o'clock.

TITIENS, TREBELLI, SANTLEY, GASSIER, GIUGLINI.

Conductor—SIGNOR ARDITI.

This being most positively the only Morning Performance that can take place this Season, early application at the Box-office will be most essential.

MR. HOWARD GLOVER'S CONCERT, ST. JAMES'S HALL, Saturday Morning, June 11.—The popular Operetta, "**ONCE TOO OFTEN.**" will be given on this occasion, newly arranged by the Composer, especially for performance in a Concert Room.

ROYAL ITALIAN OPERA, COVENT GARDEN.

ARRANGEMENTS FOR NEXT WEEK.

EXTRA NIGHT.

On MONDAY NEXT, May 30 (First Time this Season), Mozart's Opera,

"**DON GIOVANNI.**"

On TUESDAY NEXT, May 31,

"**FAUST E MARGHERITA.**"

EXTRA NIGHT.

On THURSDAY NEXT, June 3,

"**LA SONNAMBULA.**"

And the Divertissement, "**L'ILE ENCHANTEE.**"

SPECIAL EXTRA NIGHT.

On FRIDAY NEXT, June 3,

"**DON GIOVANNI.**"

On SATURDAY NEXT, June 4,

Production of "**STRADELLA.**"

The Opera commences each Evening at Half-past Eight.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d., 7s. and 5s.; Amphitheatre, 2s. 6d. The only authorized Box-office is under the Portico of the Theatre in Bow Street.

MR. J. ASCHER, Pianist to H.M. the Empress of the French, begs to announce that his MATINEE MUSICALE will take place on Monday, the 27th June next, at the Queen's Concert Rooms, Hanover Square. Further particulars will be duly announced. Stalls, One Guinea; Reserved Seats, 10s. 6d.; may be had of Mr. Ascher, No. 163 Albany Street, Regent's Park, and of the principal Musiciansellers.

MR. SALAMAN'S EVENING CONCERT, Tuesday next, May 31, HANOVER ROOM, Eight o'clock. Tickets at 36 Baker Street, Cramer & Co., Hanover Rooms.

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GRAND MORNING CONCERT.

MR. SWIFT has the Honour to inform the Nobility, Gentry, his Friends, and the Public, that he has made Arrangements for a Grand MORNING CONCERT on SATURDAY, JUNE 4, 1864, when the following distinguished artists will most positively appear:—*Vocalists*—Mr. Sims Reeves (who will, by special desire, sing "Black Eyed Susan; or, All in the Downs," and "Come into the Garden, Maud") M. Gassler (by kind permission of J. H. Mapleson, Esq.), Mr. Weiss, Herr Reichardt, Signor Marchesi, George Patey, Allan Irving, M. De Fontanier, Mr. Theodore Distin, Mr. Whiffen, Mr. Swift, and Mr. Santley (by kind permission of J. H. Mapleson, Esq.); *Musicians*—Messrs. Lanch, Weiss, Martorelli, Miss Poole, Edith Wynne, Julia Eiton, Madame Marchesi, Grauman, Madlle. Georgi, Constance Georgi, Miss Kate Wynde (Lilias Gwynedd), her first appearance in London, Miss Rolan, Miss Louisa Van Noorden, Helen Percy, Madame Gordon, Miss Emily Boldene, and Madame Lemmens-Sherrington. Harmonium, M. Lemmens. Harps, Mr. Aptomas and Mr. J. Cheshire. Piano, Miss Eleanor Ward. Conductors: Mr. Benedict, Frank Mori, Emilio Berger, Chevalier Vianisi, and Signor Yradier. Private Boxes from 10s. 6d. to 63s.; Stalls, 6s.; Dress Circle, 4s.; First Circle, 3s.; Boxes and Pit, 2s.; Lower Gallery, 1s.; and Upper Gallery, 6d. Doors open at Half-past One. Commence at Two. For tickets and places apply at the Box Office from Ten till Five daily.

PHILHARMONIC SOCIETY.—SIXTH CONCERT.

HANOVER SQUARE ROOMS, Monday Evening, May 30th. Sinfonia in C (first time of performance)—Schumann; Concerto violin, Herr JOACHIM—Beethoven; Fantasia-Overture, "Paradise and the Peri" (Composed for the Society's Jubilee Concert)—W. S. Bennett; Sinfonia in F, No. 7, Beethoven; Andante Spohr; and Prelude, BACH—Herr JOACHIM; Overture, Le Jeune Henri—Mehul; Vocal Performers—Miss FANNY ARMSTRONG, Signor DELLE-SEDE, and Herr GANZ—Conductor, Professor STRENDAL BENNETT. Tickets 15s. each, at Messrs. Addison and Lucas's, 210, Regent Street.

NEW PHILHARMONIC CONCERTS, ST. JAMES'S

HALL.—Director, Professor WYLDE, Mus. Doc.—The FOURTH CONCERT will take place on Wednesday, June 1, when will be performed Mendelssohn's Symphony in A minor; Spohr's Concert Overture, "In earnest Style;" Meyerbeer's Polonaise in D; Weber's Overture, "Oberon," &c. Herr JAKEL will play Beethoven's Piano-forte Concerto in C minor. *Vocal Artists*—Madlle. C. PATTI, Madame NASTIER DIKINS, Signor WACHTEL and Mr. RENWICK, of the London Academy of Music. Tickets—Stalls, 10s. 6d.; Balcony, 10s. 6d., 7s., 5s., 3s., 2s., 1s.

W. GRAEFF NICHOLLS, Hon. Sec.

MUSICAL UNION.—JOACHIM, JAELL AND

DAVIDOFF.—On Tuesday, May 31, at Half-past Three.—Quintet in D—Mozart; Sonata, Piano and Violin, A minor, Op. 105—Schumann; Quartet No. 2, in G—Beethoven; Songs by Mendelssohn and Schumann (Vocalist, Madame MEYER DUTMANN); Solo—Chopin, &c. Pianist, JAKEL. Visitors' Tickets, Half-a-Guinea each; to be had of Cramer and Co., Chappell and Co., Olivier, Austin at St. James's Hall, and Ashdown and Parry.

J. ELLA, Director, 18 Hanover Square.

ST. JAMES'S HALL.—MR. BENEDICT'S ANNUAL GRAND MORNING CONCERT, Monday, June 20, 1864, under the immediate patronage of

His Royal Highness the PRINCE OF WALES, and
Her Royal Highness the PRINCESS OF WALES.

Full Programmes will be ready June 1st.

Early application is solicited for the few remaining Stalls, to be had of Mr. Benedict, 2 Manchester Square.

OPERA COMIQUE ENTERTAINMENT, at

ST. JAMES'S HALL, on Monday, and every Evening during the Week, except Saturday, at Eight o'clock.—Mr. ELLIOT GALER and Miss FANNY REEVES (Mrs. Galer), in their successful Entertainment, "COUSIN KATE," and "THE HAUNTED MILL." Stalls, 3s.; Unreserved Seats, 2s.; Gallery, 1s. Stalls may be had of Metzler & Co., 37 Great Marlborough Street, Regent Street, W.; or at Austin's Ticket Office, St. James's Hall, Piccadilly. N.B.—A Morning Performance on Saturday next at Three o'clock.

MR. W. H. HOLMES' and Mr. G. W. HAMMOND'S

SECOND PIANOFORTE AND MISCELLANEOUS CONCERT, on Friday Morning, June 10th, at the HANOVER SQUARE ROOMS, at Half-past Two.

HANOVER SQUARE ROOMS.—Miss EMMA

BUSBY'S MORNING CONCERT, Tuesday, June 7—commence at Three—assisted by Miss Banks, Mdle. Behrens, Mdle. Marie Wiecek, Miss Emma Busby, Mons. Lotto, Herr Daubert. Conductor, Mr. C. J. Hargitt. Tickets, 10s. 6d.; Family Tickets to admit Three, 21s.; at all the principal Musicsellers, and at the Rooms.

MRS. JOHN MACFARREN'S "MORNINGS AT

THE PIANOFORTE," in ST. JAMES'S HALL, on Thursday Afternoon, from Three to Five, in which she will precede each piece with oral remarks on the Music, written expressly by G. A. Macfarren. *Pianist*—Mrs. JOHN MACFARREN. *Vocalists*—Miss BANKS, Miss PALMER, Miss EDITH WYNNE, Miss EMILY PITT, Madame GILARDONI and Miss MARION WALSH. On Thursday next, June 2nd, first time, an entirely new Lecture. Tickets, 2s., 3s. and 5s.; at Duncan Davidson & Co.'s, at the Musicsellers' and Libraries, and at Austin's Ticket Office.

MADAME SAINTON-DOLBY and M. SAINTON

beg to announce that their ANNUAL GRAND MORNING CONCERT will take place at ST. JAMES'S HALL, Piccadilly, on Wednesday, June 1, to commence at Three o'clock precisely. The following distinguished Artists will have the honor of appearing:—Messdames LEMMENS-SHERRINGTON, ESQUIST, FLORELLA, MARIAN MOSS, SAINTON-DOLBY and PAREPA; MM. NERI-BARALDI and GRAZIANI (by the kind permission of F. Gye, Esq.), WILBY COOPER and PATEY. *Pianoforte*, Madame ARABELLA GODDARD; Violin, M. SAINTON; Violoncello, M. PAQUE; Harmonium, M. LEMMENS. Conductors—MM. BENEDICT, MEYER-LUTZ and DEACON. Sofa Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Admission, 1s. Tickets of Madame Sainton-Dolby and Mons. Sainton, at the residence, 5 Upper Wimpole Street, W.; at the principal Music Warehouses; and of Mr. Austin, St. James's Hall, Piccadilly.

MDLLE. CARLOTTA PATTI, Mdle. Volpini, Mdle.

Louisa Liebhart, Mdle. Trebelli, Mdme. Meyer Dufmann, Mdle. Esquist, Mdme. Sainton-Dolby, Mdme. Weiss, Mdle. Georgi, Mdle. C. Georgi, Mdme. Leschetizky, and Mdme. Parepa. Signori Giuglini and Gardoni, Signori Bettini and Delle Sedie, Mr. Sims Reeves, Mr. Weiss, and Mr. Santley, Herr Joachim, M. Wieniawski, Signor Piatto and Mdme. Arabella Goddard, will all perform at Mr. BENEDICT'S GRAND ANNUAL MORNING CONCERT, at the ST. JAMES'S HALL, under the immediate patronage of his Royal Highness The Prince of Wales and her Royal Highness The Princess of Wales, on Monday, June 20. The full programme will be ready June 1.

MISS ELEANOR ARMSTRONG will give an

EVENING CONCERT at the HANOVER SQUARE ROOMS on Saturday, June 11th, when she will be assisted by the following *Artists*—Miss LASCELLES, Madame HELEY PERCY, Mr. GEORGE PERREN, Mr. PATEY, Mr. LINDSEY SLOPER, Mr. OSBORNE, Herr LOUIS RUS, and Mr. FREDERICK CHATTERTON. Conductors—Mr. GEORGE LAKE and Herr ADOLPH RUS. Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had of Miss Eleanor Armstrong, 36, Osnaburgh Street, Regent's Park, Messrs. Cramer, Wood and Co., Regent Street, and Messrs. Olivier and Co., Old Bond Street.

MDLLE. LOUISA VAN NOORDEN has the honor

to announce that her ANNUAL CONCERT will take place under distinguished patronage, at the QUEEN'S CONCERT ROOMS, Hanover Square, on Wednesday evening, 29th June. Conductor, Signor ARDITI. Particulars will be duly announced. 115 Great Russell Street, Bloomsbury.

MR. AND MADAME FREDERIC PENNA'S

POPULAR EVENING CONCERT, WESTBOURNE HALL, Westbourne Grove, Wednesday, June 1st. To commence at 8. *Artists*—Miss ELEANORA WILKINSON, Madlle. CHARLES, Miss LUFFLER, Mad. PENNA; Herr LIDEL, Mr. TAYLOR CONHAM, Mr. F. PENNA. Conductor, Herr GOLLMICK. Tickets (3s., 2s., 1s.) at the music shops in the Grove, and of Madame Penna, 31, Talbot Terrace, Westbourne Park, W.

BEAUMONT INSTITUTION, Monday, May 30th, 1864.

MR. ALFRED CARDER'S ANNUAL CONCERT.—

Vocalists—Madame LEMMENS-SHERRINGTON (Soprano), Miss KATE FRANKFORD (Mezzo-soprano), Madame LAURA BAXTER (Contralto), Herr REICHARDT (Tenor), Mr. WATERSON (Baritone), Mr. CHAPLIN HENRY (Bass), and THE BEAUMONT CHOIR. Solo Pianist, Mr. ALFRED CARDER. Accompanist, M. B. DE SOLLA. Stalls, 4s.; Reserved Seats, 2s. 6d.; Balcony, 2s.; Hall, 1s.; at the Institution. Doors Open at Quarter to Seven—Commence at Eight.

MR. DEACON'S THIRD AND LAST MATINEE

will take place on Monday, June 6th at the HANOVER SQUARE ROOMS, commencing at three o'clock. *Instrumentalists*—MM. SAINTON, POLLITZER, WEBB, PEREZ, and DEACON. *Vocalists*—Mad. PAREPA, Miss MARIAN MOSS, and Mad. SAINTON-DOLBY and Signor DELLE-SEDE. Single Tickets (reserved), Half-a-Guinea; a Family Ticket (reserved) to admit three, One Guinea. To be had of Messrs. Olivier and Co., 15, Old Bond Street, of the principal music sellers, at the Rooms, and of Mr. DEACON, 10, Wimpole Street, Cavendish Square, W.

MR. WALTER MACFARREN'S PIANOFORTE

PERFORMANCES at the HANOVER SQUARE ROOMS. Programme of next Concert, Wednesday Morning, June 1st, at Three o'clock:—Preludes and Fugues, Bach; Sonata in E flat, G. A. Macfarren; Fantasia in C minor, Mozart; Romanes (Op. 14), Sterndale Bennett; La Traite, Heller; Lieder ohne Worte (Book 2), Mendelssohn; Fantasia (Op. 77), Beethoven; Selection, Walter Macfarren. Tickets, 7s. 1 Osnaburgh Street, N.W.

MASTER FREDERIC H. COWEN (Pianist, Pupil of

Mr. BENEDICT), assisted by the Principal Artists of Her Majesty's Theatre, will give a MATINEE MUSICALE at DUDLEY HOUSE, Park Lane, under the patronage of the Right Hon. the Earl of Dudley, on Wednesday Afternoon, June 15. Further particulars will be shortly announced.

ROYAL ITALIAN OPERA.

FAUST.

(Times.—May 23rd.)

The reproduction of M. Gounod's *Faust*—or *Faust e Margherita*, as it is newly christened at this house—drew one of the most crowded audiences of the season.

"Habe nun, ach, Philosophie,
"Juristerei und Medicin,
"Und, leider, auch Theologie,
"Durchaus studirt, mit heissen Bemühen,
"Und bin so klug als wie zuvor!"—

exclaims Faust, in the midst of his ill-directed studies. The London operatic critic might, in imitation of that wisdom-seeking scholar, and with just as fair reason, cry out—

"Now have I studied Milan,
"And Tietjens, and Sherrington,
"And, hap'ly, also Lucca,
"Throughout, with unremitting zeal,
"And am no wiser than before."

"haply" being adventured as a free rendering of "*leider*." Well, here is a new Margaret not a bit like the others, and yet, upon the whole, just as interesting as any of them. At Berlin it is notorious that Mdlle. Pauline Lucca's "*Gretchen*" is prized the most; which considering that, with one exception among those we have seen, it bears the faintest resemblance to the idea that unanimously obtains of Goethe's fascinating heroine, would seem to warrant investigation. But to fathom the German mind requires an unrestricted extent of line. The mere fact of the popularity of M. Gounod's work, so subversive in many respects of the real intentions of the great poetical epic of Germany, is sufficiently unaccountable. Let us not, therefore, feel surprised that the frantic worship of the French *Faust* which prevails in the capital of the Hohenzollern should be accompanied by an equally frantic worship of the most French of possible Margarets. That Mdlle. Lucca's impersonation of Margaret is thoroughly French must be clear to every observer familiar with the histrionic characteristics of our pleasant and nearest neighbours. It is not merely that she discards the physical head-dress which traditionally points to Margaret as a flaxen-haired beauty; she discards alike what may be termed the moral head-dress, and bears the front of Margaret erect and fearless, instead of down-cast and timid as we have been wont to recognise it. Her boldness, the result no doubt of intimate conviction, has been the secret of her triumph; and certainly her general delineation of the character is piquant and attractive no less than original. We are aware that, as the late illustrious Meyerbeer, with the Prussian connoisseurs in a body, preferred the impetuous Margaret of Mdlle. Lucca, so M. Gounod, composer of the opera of *Faust*, preferred the sonambulistic Margaret of Madame Carvalho, which is no more like the true German ideal than the other; while the "*juste milieu*"—to employ an admissible commonplace—is among ourselves allowed to have been realised by Mdlle. Tietjens, who avoids both the morbid French sentiment of the latter and the extreme French sprightliness (uncommon in a German, *parang*) of the former. Meanwhile—"so klug als wie zuvor" (the result of Frenchifying a German subject)—the critic has only to describe a fresh sensation, and to record the entire success of Mdlle. Lucca's Margaret, from the first meeting with Faust, in the scene of the Kermesse, to the final rejection of his proposal to escape, in that of the prison and the apotheosis. With regard to Mdlle. Lucca's performance generally we must at present be content to say, that it is as adorned with beauties as it is spotted by defects—the latter in a great measure traceable to the inconvenience of singing a trying and difficult part in a language to which she is comparatively a stranger, and partly to a very natural anxiety about the issue of so arduous an undertaking. That Mdlle. Lucca charmed the house from first to last is as incontestable as that in the garden scene, when Margaret coquets with the jewels, she raised it to enthusiasm, and that in the church, when the penitent victim of a cruel destiny, her attempts to pray are thwarted by Mephistopheles, who speaks to her in the pitiless words of a stern and invisible conscience, she had moments belonging to the highest tragedy. Her agitated endeavour, for instance, to keep her eyes fixed upon the missal, which her faltering hand strives vainly to hold before them, was a point as new as it was striking, natural, and effective. The rest perhaps was a little over-elaborated; but there was enough to show a faculty in Mdlle. Lucca not less of subtle conception than of picturesque and impressive portrayal. That her Italian Margaret will improve as her acquaintance with the Italian tongue progresses, that with all its faults it is a performance of uncommon sentiment and freshness, and that whoever has witnessed it once will be desirous to witness it again, scarcely admits of a question. Nor are we yet disposed to offer an unqualified opinion on the *Faust* of Signor Mario. Everyone is aware that this greatest of Italian singers and actors requires to be intimately familiar with a new part before he can feel at home in it. It was so with Raoul

de Nangis; it was so with Eleazar (in *La Juive*), with Masaniello, and with Jean of Leyden; and so it is likely to be with Faust. As Signor Mario grows in years his artistic perception becomes keener, his taste more difficult, and his notion of a perfect delineation more exacting and refined. What his Faust will eventually become, however, may readily be guessed from what it is now. Such an ideal Faust to look upon was probably never imagined, even by the creator of Faust. In his costume of the hoary, vexed and tired philosopher one might have taken Signor Mario for a portrait of Rembrandt, which, suddenly animated, had stepped out of its frame. Nor was he less imposing in the newly-assumed garb of youth, or the picturesque riding-habit of the last scene, when Faust comes to take away Margaret from prison. His acting, everywhere striking, in the first scene and that of the duel with Valentine was admirable, in the garden scene both graceful and impassioned. With respect to the vocal part, something more is wanted to bring it quite up to Signor Mario's standard. The beautiful soliloquy in the garden, "*Salve dimora*" (or "*Cast'asilo*"—according to the Italian version he employs) and the subsequent love duet with Margaret, require still greater warmth and tenderness; but he can hardly improve upon the declamatory recitatives in the first scene, the animated delivery of the trio with Valentine and Mephistopheles (preceding the encounter in which Faust kills Margaret's brother), or the passionate accents of the final duet with Margaret. The other characters were sustained by the same performers as last year. Madame Nantier Didié was all that could be wished in the engaging part of Margaret's lover—a creation, by the way, of MM. Barbier and Carré—singing both the pretty air when Siebel gathers the flowers, and the new romance composed expressly for her by M. Gounod (Act IV.), with irreproachable taste. M. Faure was as intelligent and effective as ever in the part of Mephistopheles, of whom he makes so conspicuously prominent a figure, and to whose music—from the song in praise of gold to the serenade addressed ironically to the poor unconscious Margaret—he imparts such significant force and meaning; while Signor Graziani has even improved his Valentine, which, always careful and correct, is assuming a dramatic, and, therefore, more impressive character. Signor Graziani's death scene was really excellent, and we begin to entertain hopes of him as an actor. All that could be done for the small part of Wagner was (as usual) well done by the diligent and versatile Signor Tagliafico.

The *mise en scène* of *Faust e Margherita* is remarkable even among the gorgeous achievements of the Royal Italian Opera. Every scene is a marvel in its way, from the elaborately ornamented study of the philosopher, alchemist, and would-be magician, to the final transparency, representing the bearing away of Margherita by angels. Mr. W. Beverley has never been more uniformly happy—not only in the admirably painted and ingeniously set garden-scene, but elsewhere; Mr. Augustus Harris never more clever and indefatigable to good purpose. The costumes, too, are as historically appropriate as they are varied and superb; while the *ballet*—indeed, the general arrangement of the Kermesse (Act II)—presents a scene of animation hardly to be surpassed. The chorus and orchestra, under Mr. Costa, have plenty of opportunities for display in the music of M. Gounod, and it is almost superfluous to add that they are made the most of. The customary *encore* was awarded to the quaint strophe sung by old and toothless burghers, in the introduction of the second act. Mdlle. Lucca was encored in the Jewel song, and with Signor Mario several times recalled.

Herr Schmidt, having recovered from his indisposition, was enabled to resume the part of Walter in *Guillaume Tell* on Saturday night. The arrangements for the present week include the *Huguenots* this evening (with Mdlle. Lucca), the *Sonnambula* to-morrow (with Mdlle. Patti); *Faust e Margherita* on Thursday; and on Saturday the *Barbiere*—for the first appearance of the new *buffo*, Signor Scalsee (as Bartolo).

HER MAJESTY'S THEATRE.

LA TRAVIATA—FALSTAFF.

(Times.—May 23rd.)

La Traviata, the most morbid example of sensation-opera to which modern art has given birth, was revived for the *début* of a lady not named in Mr. Mapleson's prospectus. Mdlle. Sinico has youth, but possesses no other evident qualification for the part of Violetta. What temptation induced so buxom a young lady to essay the delineation of a consumptive heroine, it is difficult to guess; nor can we feel much interest in any endeavour on the part of a new aspirant to keep this most unedifying of lyric dramas on the stage. Pretty as is the music—more than pretty in rare instances—the operatic public might advantageously dispense with it, rather than submit to the continued infliction of a *galimatias* of false sentiment and moral turpitude, which the harrowing incident of the repentant frail one's end does nothing to redeem. We hope to see Mdlle. Sinico in some more healthy

character. Meanwhile, premising that she is inexperienced, and that though inexperienced she is not at all nervous (hardly a sign of promise), the new *prima donna* must be credited with a *soprano* voice, fresh, strong, and pliable, and for which the cultivation it at present lacks may do great things; with a vigour and boldness of delivery that often serve her in good stead, and would seem to indicate a latent disposition for the vocal art; and with a certain amount of dramatic ability—an absence of grace and finish, not compensated by invariable good taste, being the prevalent characteristic both of her singing and her acting. Her best scene was the first—where Violetta, in whose breast the passion for Alfredo is yet dormant, exhibits none of those atoning traits through which sympathy is intended to be evoked in her behalf. Here she was as vivacious as could be desired. In the more serious situations—the interviews with her lover and the elder Germont, the scene of the outrage and that of the death—Mdlle. Sinico evinced a thorough familiarity with the requirements of the part (indeed, these are open to the slowest apprehension), and an occasional earnestness that warranted hopes of her becoming eventually an actress. The audience were most kind, applauding indiscriminately throughout her performance, and honoring her with several “calls”—or “recalls,” whichever may be the orthodox term.

Signor Gardoni being “seriously indisposed,” the part of Alfredo was entrusted to Signor Malvezzi (where was Signor Giuglini?). That of papa Germont was undertaken by Signor Fagotti, a dramatic singer of talent and experience, who may be remembered playing *Rigoletto* when Mr. E. T. Smith brought out an Italian company at Drury Lane. Few can give the lachrymose parental appeal—“*Di provenza il mare*”—with more expression, or depict the anxious father, in the successive interviews with Violetta and Alfredo, with more sensibility than this gentleman. The musical execution of *La Traviata* generally, choral and orchestral, was all that could be wished.

The other evenings, Thursday excepted, when Nicolai's *Falstaff* was played, have been absorbed by M. Gounod's monopolizing *Faust*, for which the very admirable performance at Her Majesty's Theatre—with Mdlle. Tietjens, Signor Giuglini, Mr. Santley, M. Gassier, and Frauline Bettelheim, in the principal characters (one Italian among the five!)—is securing a fresh run of popularity. The wonderful dancing of Mdlle. Beretta, with Signor Ammaturo, in the *divertissement* entitled *Bacco ed Arianna*, seems to have revived the interest formerly attached to the ballet. Nevertheless, if a display of Terpsichorean art must, as a matter of course, help to enliven the dulness of whatever opera is on hand, it would be far better to introduce it between the acts, than—as in the instance of *La Traviata*—mix it up with the opera itself. The music to which these incidental *pas de deux*, &c., are ordinarily set is for the most part the essence of commonplace, and quite unworthy association with the compositions of a master.

To-night (extra) Mdlle. Tietjens and Signor Giuglini appear in *Lucia*; to-morrow Mdlle. Trebelli and Signor Gardoni make their first appearance in the *Barbiere di Siviglia*, and on Thursday the *Huguenots* is to be performed for the first time this season.

DRURY LANE THEATRE.—On Saturday night Messrs. Falconer and Chatterton closed Drury Lane with the first part of *Henry IV.*, in which *Falstaff* was represented by Mr. Phelps. They opened on the 10th of September, and the season just terminated is said to have been the longest for thirty years. Their policy has been to rely chiefly on works of literary celebrity, and thus turn to account the old *prestige* of their establishment. *Manfred* and *Henry IV.*, both elaborately put on the stage, have been the chief attractions, apart from the pantomime, and the soundness of this policy has been proved by the results. They, therefore, intend to adhere to it, and, retaining Mr. Phelps as their principal actor, to re-open on the 24th of September next for legitimate purposes. Another grand “Shakespearean revival” is already in contemplation.

STUTTGART.—A great excitement has been created in musical circles here by the fact that the five leading artists of the Opera—namely, Mesdames Leisinger, Marlow, Herren Sontheim, Franz Jäger, and Schütty—all well known as vocalists, have united in an application to the Intendant-General of the Theatres Royal, begging him to take the task of conducting certain operas out of the hands of the Royal *Cappelmester*, Herr Eckert, and to confide it to some one else. They say they make this request to prevent the Opera from being further injured in its reputation by the disgraceful condition of the orchestra. The petitioners do not state, however, that, in case the Intendant-General refuses to listen to them, they will throw up their engagements.

AMSTERDAM.—The programme of the sixth People's Concert comprised—Symphony in D. Haydn; Concert-air, by Fesca; the overture to *Hamlet*, by Gade; the Pastoral Symphony; the overture to *Der Freischütz*, and songs.

MUSIC AT BERLIN.

(From our own Correspondent).

Like Archimedes, on the celebrated occasion when he rushed out of his bath, Herr von Hülsen exclaimed, no doubt: “Eureka! Eureka!” or in plain English: “I have found my long-sought tenor at last” after the *début*, as Manrico in *Il Trovatore*, of Herr, or rather, Mr. Adams, from the Pesth Theatre. Mr. Adams is, it is said, an American, which will account for his pronunciation of the German language, which is anything but perfect. He is a pupil of Herr Richard Müller and has turned that gentleman's teaching to good account; but, whether he is quite up to the mark for the position he aims at occupying here, is a matter of grave doubt, and, if Herr von Hülsen did indulge in the Archimedean exclamation, or any sentiment at all approaching the sentiment conveyed in it, he may have been premature in his self-congratulation. As Manrico, Herr Adams produced a good impression and was much applauded. He appeared to possess a fine voice, well trained, as I hinted a little above. The weakest part of his performance was the acting, in which every one agreed he had much to learn. Still, recollecting how many *débütants* had lately tried their hands, or rather voices, as first tenors, and failed ignominiously, the audience were very kind to Herr Adams, and applauded him warmly. His second appearance was as Octavio in *Don Juan*. On this occasion, also, he gave satisfaction. His singing was correct and pleasing, and again the audience testified their approbation in the usual manner. But now we come to the reverse of the medal. The third character assumed by Herr Adams was that of Arnold in *Guillaume Tell*. Herr Adams was very successful in the duet with Tell in the first act; the high C, in the passage “*O Mathilde!*” given with energy and apparent ease, took the audience by surprise, and they manifested their appreciation of the phenomenal note by loud applause. But appearances are deceptive. “*Nulla fides fronti*”—“Never trust in an old Dowager's flowing curls”—is a good maxim. I said Herr Adams took the high C with “apparent” ease. In reality, he had, to produce it, and overtaxed his powers. It is true that he tried the same high C once more in his duet with Mathilde, but it was strained, and evidently too much for the waning powers of the singer, who gave the rest of the part in a very feeble and unsatisfactory manner. I am afraid that Herr von Hülsen has not found in Herr Adams the vocal treasure he fancied he had, after such long seeking, discovered. It is possible that Herr Adams was ill, and not in the possession of all his powers when he played Arnold, but, before speaking decisively on this point, I must hear him again. At present I think he will not do, but I will very willingly alter my opinion, if I can.

Another aspirant for lyrical honors is Madlle. Maria Schmidt, from the Court Theatre at Meinigen. She made a tolerably successful *début* as Margarethe, in M. Gounod's *Faust*, although the part is not one particularly well adapted to her. It would seem that she has not been on the stage very long, and, therefore, it would be unfair to prognosticate her whole future career by what she does at present. Still it is pretty evident, I fancy, that her talent is of a serious description, and that the characters to which she ought to devote herself are such as demand deep tragic feeling. Then again, her qualities as a singer are far inferior to those she possesses as an actress. Her voice has not much volume, and is, moreover, not free from harshness. The second part selected by her was that of Donna Anna in *Don Juan*, a part for which her natural vocal powers are far too limited. Leonore in *Fidelio* was the third part essayed by her, and, though she got through it in a highly creditable manner and was liberally applauded, her voice was decidedly unequal to the task she had undertaken. In my opinion, Madlle. Maria Schmidt would do well to give up all ideas of becoming a *prima donna*, and to devote her undivided energies to the spoken drama, in which there is every reason for believing she would excel.

As Tannhäuser in the opera of the same name, Herr Richard, from the Mannheim Theatre, made his first bow before a Berlin audience, afterwards singing, or trying to sing, the music of Masaniello and Eleazar, in *La Muette* and *La Juive*, respectively. With the mere remark that I do not think much of this gentleman, and that there is not a great chance of his becoming a member of the company at the Royal Operahouse, I will proceed to chronicle the appearance of Aspirant No. 4 for public favor. His name is Herr Schüller; he comes from the theatre at Königsberg, and it

was as Tamino in *Die Zauberflöte* that he essayed to obtain the suffrages of a Berlin audience. There is great promise about him. He possesses an agreeable, though not a strong voice, and his "school" is good.

Spontini's *Olympia* has been revived, and, under the energetic and intelligent guidance of Herr Dorn, went off admirably. Mad. Harriers-Wippem made a pleasing *Olympia*. Madlle. de Ahna was, in my opinion, though not in that of the majority of the local critics, fully equal to Mad. Jachmann, better known as Johanna Wagner, who sustained the character when the opera was revived some years ago with entirely new scenery, dresses and decorations, and when Mad. Küster played *Olympia*. There was a very crowded house the other evening, but the opera was not the sole attraction. A great number of people attended not so much to witness the performance as to have a good stare at the Prussian "heroes" who had brought the captured Danish cannon and other trophies to Berlin, and who were admitted free. The backs of the benches they occupied were decorated with laurels and other evergreens.

The concert-season may be said to have closed. Among the last concerts given there was one at which Cherubini's Mass, No. 2, in D minor, was executed, under the direction of Professor Stern, in the hall of the Singacademie. It was fourteen years since the work had been heard in Berlin. The solos were most satisfactorily sung by Mlle. Malvine Strahl, soprano, Mlle. Johann Pressler, contralto, Herr Geyer, tenor, and Herr Krause, bass. The choruses went admirably, and Liebig's band played with a degree of fire and spirit fully worthy of the reputation it enjoys. Another unusual performance here was that of Handel's *Israel in Egypt*, by the members of the Singacademie, Stern's Verein, and Jahn's Verein, in the Garrison Kirche. It was a decided and a great success, despite the shortcomings, here and there, of the solo-singers, Herren Krause, Woworsky, Betz, Mad. Harriers-Wippem, Mlles. D. Ahna and Pressler, who are not quite at home in Handel's works, on account of the comparative neglect with which the latter are treated over here. Dr. Hans von Bülow has returned from St. Petersburg.

VALE.

LAW.

(Before Vice-Chancellor Wood).

HUTCHINGS v. LEADER.—LEADER v. HUTCHINGS.

First suits instituted by Hutchings and Romer, musicsellers and publishers, against Leader and Cock, New Bond Street, for declaration that plaintiffs were induced to purchase share in business by misrepresentation of defendants, to set aside partnership deeds, to restrain Leader from commencing or prosecuting action against plaintiffs for recovery of moneys secured by mortgage, November, 1861. Second bill filed to establish mortgage deed, and for delivery to plaintiffs of all manuscripts of musical publications, &c., copyright in which by said mortgage deed, expressed to be assigned, and to restrain Hutchings, Romer, and Cock from selling any of same, and for appointment of receiver.

His Honor dismissed first bill with costs, and in second made decree for account of principal, interest, and costs, as usual in foreclosure suits; in default of payment in six months, order for sale; and in case of sale, delivery to be made to purchaser, and registration as asked by bill; receiver to be continued meantime.

Attorney-General, H. Cairns, Rolt, Bird, and Hetherington were counsel.

(Before LORDS JUSTICES OF APPEAL).

KNOX v. GYE.

Arguments commenced Monday first day of present Term. Appeal from judgment of Vice-Chancellor Wood, who had decided against plaintiff, Brownlow Knox, and in favor of Frederick Gye, manager of Royal Italian Opera, Covent Garden. Case having been elaborately reported when heard in November and December last, and consisting almost exclusively of correspondence, seems utterly useless to encumber pages of *Musical World* with mere repetition. Outline of case may however be stated:—Plaintiff by bill alleged that partnership in affairs of Royal Italian Opera, Covent Garden, existed between plaintiff, Brownlow Knox, and defendant, Gye. Relief was prayed upon footing of alleged partnership, and as to share in adventure of late Thistlethwayte, who died in Crimea, having, as bill alleged, before he left England in 1854, assigned by deed share in partnership capital to plaintiff and defendant jointly; but this was by will. Defendant

denied alleged partnership with plaintiff, but admitted 5,000*l.*, paid by plaintiff on joint bond, with understanding that if money was lost he would bear loss, and only look for repayment in event of profits in adventure, plaintiff having throughout transactions (according to defendant's case) disclaimed all notion of partnership, and refused to participate in profits. As to Thistlethwayte's share, and disposition in favor of plaintiff and defendant made before leaving England, answer filed in September, 1861, gave different account from plaintiff in bill. According to answer deed was prepared, but not executed, owing to opposition of plaintiff to be named as partner, and arrangement for giving Thistlethwayte's share, in case of death, to plaintiff and defendant equally was ultimately effected by will. Notwithstanding in answer, plaintiff had not, up to hearing, amended bill by setting out will of Thistlethwayte, probate of which obtained on 6th of November, few days before hearing. Vice-Chancellor, on 13th of November, held that plaintiff had failed to establish claim to be partner, but intimated some relief might be obtained as to Thistlethwayte's share, and as to 5,000*l.* advanced, in case profits on inquiry have been made in carrying on theatre since advance. Upon this point, his Honor postponed judgment. On last day of last Term plaintiff moved to amend bill by setting forth will of Thistlethwayte, and application was supported by affidavit for explaining not having amended bill before hearing. Motion then directed to stand over for judgment, with point left undisposed of at hearing, and finally, Vice-Chancellor, 4th of December, after hearing arguments, said that motion for leave to amend must be refused, but being necessary some account as to profits, it was desirable to put matter in train for final decision. Plaintiff would therefore have liberty to file supplemental bill for raising such case as advised as to Thistlethwayte's share. Independently of delay, defendant might have defence in answer to case not necessary for him now to bring forward; and as plaintiff had not chosen to amend bill, and adopt will at earlier stage of proceedings, he could not complain if defendant insisted on fullest opportunity of meeting case whenever brought forward. His Honor then made decree to effect that contract of partnership did not at any time exist between plaintiff and defendant as to affairs of Royal Italian Opera, Covent Garden, but that joint bond of plaintiff and defendant was given on footing, by defendant, that plaintiff was entitled to be repaid out of profits, from adventure, and not otherwise. Bill, so far as related to partnership, dismissed, and costs of defendant up to hearing paid by plaintiff. There would be inquiry as to profits made in adventure, deducting salary of 1,500*l.* to defendant and other just allowances, and applying profits of any one year in making good losses of previous year; plaintiff to be at liberty to file supplemental bill to raise such case as advised in respect of Thistlethwayte's share. Vice-Chancellor having adjudicated on whole case, while variations occasioned by supplemental bill for purpose before mentioned could not be known. Knox appealed.

Hugh Cairns, Giffard, Townsend appeared for appellant; Rolt, Hobhouse, Martindale supported Vice-Chancellor.

In course of Wednesday morning affidavits read sworn by Gye, asserting he had, during time Knox claimed to partnership interest in affairs of Royal Italian Opera, entered into contracts of important character without communicating with Knox or making same known to him, which would have been case if relationship of partnership existed. One contract above 16,000*l.*, related to erection of "Floral Hall." Much correspondence read to show that Knox always repudiated notion of being partner, and never did act such as giving "admissions" to theatre, nor occupied box except by authority of Gye or officers.

Rolt commenced his address.

(Reviewed and approved)

T. DUFF SHORT.

AIX-LA-CHAPPELLE.—The Musical Festival of the Lower Rhine, which took place here on the 15th, 16th, and 17th inst., was most numerously attended, and proved a great success. The programme on the two grand days included Herr F. Lachner's *Suite* in E minor, Handel's *Belshazzar*, J. S. Bach's *Magnificat*, Scenes from Gluck's *Iphigenie*, Mendelssohn's setting of the 114th Psalm, and Beethoven's Ninth Symphony. As Herr Franz Lachner was prevented by the death of his wife from conducting, his place was filled by Herr Julius Rietz from Dresden, and Herr Franz Wüllner, of Aix-la-Chapelle itself. The total number of the executants was more than 580, 450 being in the chorus and 130 in the orchestra. To these must be added the soloists, Madame Dustmann, from Vienna; Madlle. von Edelsberg, from Munich; Madlle. Schreck, from Bonn; Dr. Gunz, from Hanover and Herr Carl Hill, from Frankfort-on-the-Maine.

GENEVA.—The municipal authorities have voted a sum of 600,000 francs for the building of a new theatre.

ROTTERDAM.—M. Roger has been singing in French opera here with the greatest success.

MUTTONIANA.

[Dr. Chidley Pidding being laid up with a pinching gout, this column, until that laborious leech's rehabilitation, will be prepared and supervised by his partner, Dr. Shoe.]

.. Advices have been received from Heligoland. Mr. Ap'Mutton witnessed the battle between the Danish and Austrian squadrons, from the poop of a neighboring snack. (Query, gabbard?—T. SHOE).

The following singular epistle, addressed to Mr. Owain Ap' Mutton, is very respectfully unhooked by his deputy-deputy:—

CRAB JOURNALS.

SIR,—“*Chacun son métier*” is a French proverb; “Two of a trade never agree” is an English one. Having got so far, “*dicta improbe et facta scelerate referantur*.”

It is time that some one should take notice of what is going on in the two newly-published crab and lobster reviews; nothing should be beneath our notice that has the faintest pretensions to treat of “crab.” I for one feel inclined to hold Mr. Ap'Mutton (*le doyen des redacteurs ecervises*) responsible for the uncourteous attacks which the respective editors of *The Screech-Owl* and *Hoos's Review* have made on one another. One word of advice from him would most undoubtedly have kept the proprietors and editors of those papers within the bounds which all gentlemen who ply the pen recognise. That word not having been written, I take the liberty of commencing this letter with the old French proverb, “*Chacun son métier*,” as a warning to the respective editors of the above-mentioned journals that at present they have not shown themselves to be proper persons to be entrusted with the editing of a “Crab Journal.” Mr. Owl and Mr. Hoos are crab publishers, and very excellent publishers too,—they are both enterprising, speculative (as the age demands), and, I believe, liberal,—but, from these very qualities, which, to repeat, both possess, they are rivals in a trade; and this made me write the old English proverb, “Two of a trade never agree.” Let them disagree upon every question relative to their trade they please, but let it be *chez eux*; let them compete as to who shall publish the best and cheapest crab, but when they take up the quill to write “Crab” . . . hush! . . . let the shutters be put up, and, if possible, let us have a little Crab criticism, a review, a crabish joke, a saying from a crabish wit, a squib from a crabish critic—anything pleasant, amusing, instructive, nonsensical, farcical, absurd, ridiculous, and crabish—anything except vituperations, personal attacks and *les-ives*; and let me assure the editors of the two journals that those of their few subscribers who read such *dicta improbe* are only pained by the *dicta improbe*. Otherwise the *Screech-Owl* and *Hoos's Review* really deserve every support and encouragement, considering the price levied; and, notwithstanding the few articles which I allude to, I believe that Mr. Owl and Mr. Hoos sincerely wish by their publication to benefit Crab. I am also convinced that, at whatever sacrifice of time, labor and money, they will continue, “for the love of the divine Crab,” to circulate among the masses their enlightened opinions, and, in fact, until such time as Mr. Owl has “smashed” Mr. Hoos, or Mr. Hoos Mr. Owl.—Yours, &c., &c.

BAGOPHANES.

Dr. Shoe agrees with “Bagophanes,” but, having no influence with either Mr. Owl or Mr. Hoos, can only very respectfully advise them to discontinue both the *Screech-Owl* and *Hoos's Review*.

Mr. Dion Boucicault, late of the Westminster, wishes the subjoined repartee to be put into Muttoniana:—

BOUCICAULT *reversus* WEBSTER.

SIR,—Mr. Webster, in his reply to my letter, admits my statements. If I decline to notice or to imitate his epistolary style, it will, I trust, serve to prove the general propriety of mine. He has, however, introduced other and irrelevant statements, two of which I beg your favour to dispose of. I never availed myself of my absence in America for seven years to bar any debt. On my return to this country in 1860 I paid all claims against me, without question as to their justness or unjustness; and many I paid that could have been contested had they not been turned into debts of honour by the Statue of Limitation. I am obliged to say that this matter was publicly investigated at my late bankruptcy and cited to my credit—a fact well known to Mr. Webster when he dispersed his calumnies without selecting his facts. He states that he has held an I O U of mine for £200 since the year 1853. If he will search further, he should be able to find a score of similar documents representing casual transactions, and spread over the ten previous years, but which, with careless reliance, I presumed he had destroyed. If this document truly represented a debt owing by me to Mr. Webster is it creditable that during a period of two years, from 1860 to 1862, when his weekly payments to me were frequently from £300 to £400, he should never have reminded me of this I O U, nor suggested that such a debt was owing? While, remembering my fortunate and opportune career at the Adelphi, there may be some who

will ask if Mr. Webster owes me nothing? and if his present and past conduct towards me represents his usual way of meeting such obligations? Meanwhile, I reflect with pleasure that I have never, by word or act, molested or interfered with him; nor indeed have I paid any attention to his singular and restless animosity until obliged by his uncalled-for display of it to do so.—Your obedient servant,
Manchester, May 19.

DION BOUCICAULT.

Dr. Shoe very respectfully declines to enter into this controversy, although aware that Mr. B. Webster was not out of pocket by the *Colleen Bawn*.

Mr. Coventry Fish presents his compliments to Dr. Pidding, and, having been annoyed by street music, was unable to reply to the last communication of Mr. Simon Half, which, as he (*Query*, Fish?—T. SHOE) took no notice of the others, may perhaps have surprised that advocate.

Dr. Shoe very respectfully calls the attention of Mr. C. Fish to the underneath:—

STREET MUSIC (METROPOLIS).

(Copy of instructions to police constables, metropolitan district, for defining duties with regard to removal of street musicians, under Act 2nd and 3rd Victoria, cap. 47.)

“Superintendents to instruct constables that law does not authorize to remove street musicians unless at request of inhabitant on account of illness of inmate of house, or other reasonable cause. If stated inmate is ill and no reason to doubt statement, constable to require musicians in street to depart from neighbourhood of house. When cause other than illness stated by inhabitant, constable not to remove musicians, but report first opportunity to serjeant, or at station, cause stated for removal. Constable not to take further steps without instructions from superior officers. Superintendent or inspector on duty at station to give directions according to discretion as to sufficiency of cause alleged by inhabitant for removal, and if complaint made against constable for removing musicians, householder required to attend before magistrate to give evidence of cause for which required constable to act, and report made to commissioner whenever constable requires musicians to depart for other cause than illness of inmate of house. Should musicians continue to play in street after being required by constable to depart, constable to ascertain names and addresses, and if he cannot obtain to take musicians into custody, according to law 2nd and 3rd Victoria, cap. 47, sec. 63.”

TO OWAIN AP'MUTTON, ESQ.

DEAR SIR,—I arrived in this truly delightful country in time to be present at the termination of the Opera-Season, which interesting event took place on the 5th of March, the closing night being dedicated to a new *prima donna*, Miss Emma Howson. The last week, indeed, was almost entirely devoted to benefits, and the series was initiated by Mme. Carandini's. That favorite singer chose *Norma* for her *pièce de resistance*, and performed the part of the druidical priestess to “absolute perfection.” (Excuse me for using up some of your technical phrases; it's all right here, nobody knows the difference, and I shall get the credit for writing to “absolute perfection.”) Miss Celia Howson and Mr. Sherwin followed with their special appeals, (you must guess what this means) that of the lady being well responded to by the public; and, as I have said, the set closed with Miss Emma's bespeak, when *Der Freischütz*, admirably arranged for the company by her talented brother, Mr. F. A. Howson, was performed. The parts of Linda and Rose were represented by Miss Emma and her sister, and their father, Mr. F. Howson, enacted Caspar. There was a crowded house, and the performance was enthusiastically received, the fair *beneficiaire* being several times singled out as the object of special favour. I intend next week to pay a visit to the chief of the Yarra tribe in company with a very good friend of mine, Mr. Brian Thom, a violinist. The station is situated about 40 miles from Melbourne, at the head of the river Yarra, and near what is known as the township of New Chum. An account of visit I will forward to you by next mail, as also a short account of one of the most extraordinary men in this colony,—Mr. George Coppin. In the meantime, I am,

Yours of the South, EUPHONION.

Melbourne, Australia, March 24, 1864.

Dr. Shoe respectfully begs “Euphonia” to observe that his next letter must be addressed to Mr. Yaxton Last, in whose box all such communications are droppable.

A Subscriber to Covent Garden Opera having addressed the following complaint to the temporary editor of *Muttoniana*, he (the temporary) thinks he may do worse than respectfully insert same in the column it is his present duty respectfully to inspect.

DEAR SHOE—As one of a numerous circle of grumblers, I should wish to call attention to the very cavalier way in which Mr. Gye is treating his subscribers. Take the current week as an instance. On Saturday, the 14th inst., *Roberto il Diavolo* is given, with the principal singer, Herr

Schmid, *hors de combat*. On Tuesday, 17th, the same opera, with the same drawback; on Saturday, 21st, *Guglielmo Tell* (with the "sensation" tenor), which has already been given four or five times; while—mark the difference—on the two extra nights the "public" are indulged with Patti, Lucca, Mario, and the *élite* of the troop, in *La Sonnambula*, and *Les Huguenots*. With regard to Mdle. Lucca, I may observe that she has not sung on a subscription night this year, nor is she announced to do so, although the published "prospective arrangements" extend to June 2, by which date a month or more of Mdle. Lucca's engagement will have expired. I can scarcely think such disregard of subscribers will prove ultimately remunerative to Mr. Gye, and perhaps a line in your style may draw his attention.

Your obedient servant,

A SUBSCRIBER.

Perhaps "A Subscriber" would like to inspect the sheet of salaries which the Director of the Royal Italian Opera has hitherto made to discuss. Mr. Gye is not responsible for Dr. Schmidt's (or Schmidt's) larynx, nor can he help the "sensation tenor." Good luck!

T. SHOE.

SIR.—The decree by which Marshal Vaillant has destroyed the monopoly of the *Entr'acte* is likely to lead to a lawsuit between Michael Lévy, the publisher of the paper, and the directors of the Paris theatres, who find themselves in an unpleasant dilemma. If they disobey the orders of the Minister of the Fine Arts there is no knowing what misfortunes they may draw down upon themselves, and if they obey they will have to face some very heavy penalties to which their contract with Lévy renders them liable.

GEORGE GRIFF.

Hotel des Pieds Humides, Paris.

There is no other way for the directors of the Paris theatres to get clear of this dilemma than Dr. Shoe can respectfully see than that of avoiding both horns of it; for, if they obey the orders of the Minister of Fine Arts, they will have to face heavy penalties, and if they disobey, there is no knowing what may befall. The dilemma is grievous.

SIR.—In an action brought against M. B. Ullman, director of the concerts of Mdle. Carlotta Patti, the latter was called upon to specify the sums he had received from the 7th of January to the 7th of April. It was stated that the proceeds of concerts, during the brief period of three months, amounted to 221,395 francs. To this sum Brussels (three concerts) contributed about 10,000 francs; Belgium, 24,000 francs; Amsterdam (nine concerts) 45,000 francs; Cologne (one concert) 7,000 francs; Aix-la-Chapelle, Elberfeld, and other towns of like importance, each about 10,000 francs. Mdle. Carlotta Patti received, as her share of the aggregate, nearly 80,000 francs. This sum will appear enormous; but it must be remembered that, in ninety days, Mdle. Patti sang at least in sixty concerts.

Dr. Shoe would rather give concerts with Mr. Ullman than (respectfully) act as deputy-deputy for Mr. Ap'Mutton.

SIR.—Can you inform me whether Signor Atry or Attrì is an Italian by birth, and whether his name should be spelt Attrì, or Atry, or Atree?

Yours faithfully,

BONE CHURCH.

The House, Brink, near Yale, Hants.

Signor Atry, or Attrì, or Atree, is not an Italian, seeing he is a Frenchman. His name should be spelt in none of these three ways, seeing it is not his name. Nevertheless, he is a good singing-actor or acting-singer.

TAYLOR SHOE.

Boot and Hook, Shoesbury, May 27.

THE RECITATIVES IN BEETHOVEN'S NINTH SYMPHONY.—"In Spring, 1824"—says Dr. Leop. Sonnleithner, in a recent article in the *Allgemeine Musikalische Zeitung*—"I attended nearly all the orchestral rehearsals of the Ninth Symphony, which was performed for the first time on May 7th, in that year. Beethoven was personally directing the whole, while Umlauf conducted, and Schuppanzigh led the first violins. I also witnessed all the performances of this work at that time, as well as at a later period. I consequently can affirm from personal experience, that Beethoven had the recitatives performed quickly—not *presto*, but also not *andante*. The whole symphony, especially the last part, appeared at first to the orchestra very difficult to understand, although artists, such as Mayseider, Boehm, Jansa, Linke, &c., assisted. The double-bass players did not know what to do with the recitatives. One could only hear a rough, rumbling noise of the basses, almost as if the composer would have proved that it was impossible for instrumental music to speak. The oftener, however, this colossal work was performed, the better the musicians as well as the listeners understood it; and now the symphony (with the exception of a few vocal phrases, which human voices cannot conquer), is entirely appreciated and relished. Later conductors also have taken the recitatives for the double basses in a somewhat more quiet tempo, than was indicated by Beethoven. The intervals are tied when it can be done, while at first every tone is

bowed singly, and thus it happens that these recitatives appear quite clear and musically intelligible. A really slow tempo in their performance, however, was in Vienna quite impossible, as the more aged musicians were quite familiar with the time adopted in the first performances of this work. On this occasion I feel bound to mention a circumstance which my late friend, Charles Czerny (a favourite pupil of Beethoven's), has often related to me as being entirely within the limits of truth. Some time after the first performance of the Ninth Symphony, Beethoven is said to have uttered in a circle of intimate friends (among which was also Czerny), that he had come to the conclusion of having made a mistake with regard to the form of the last part of the symphony, and that he was going to give this part up, and write one strictly instrumental, for which he had already an idea in his head. Although the less favorable reception of the last part, with chorus, of the symphony may have possibly been of some influence upon this remark of Beethoven's, yet we all know that he was not the man to alter an opinion merely on account of its meeting with no sympathy and applause on the part of the press or the public. It may therefore be presumed that he felt himself not quite sure on the new path he had chosen."

To the Editor of the Musical World.

AUDI ALTERAM PARTEM.

SIR.—Having read in your number of May 7th, an article concerning the Italian theatres (and more especially those of Milan), contributed by your correspondent, A. R. I, as a lover of truth and justice, feel it my duty to contradict some assertions contained therein, which as a resident in Milan, and a frequenter of all its theatres, I feel myself called upon to declare entirely at variance with the truth. For instance, A. R. would lead you to suppose that Signora Demi (at present singing here at the "Theatre Cannobbiana") only pleases by chance, and that her voice is failing. This, I assure you, is far from being the case; for in addition to the success she made in Benvenuti's opera, *Stella di Toledo*, she has just made a very great success in Pacini's opera, *Saffo*, which has been produced at the same theatre during the last few days. She is a young artiste, who I am confident will one day be appreciated by our highly intelligent countrymen. With regard to Mdle. Palmieri, if A. R. thought it absolutely necessary to tell you that she was hissed in Verdi's opera, *I Lombardi* (a circumstance which might easily occur to any of the first artists under the same circumstances of being obliged to sing in an opera totally unsuited to their voices) she might at the same time have added that shortly before, also at the "La Scala," Mad. Palmieri created a great sensation in *Lucia di Lammermoor*, an opera which in every respect requires more artistic feeling than that of Verdi's. I would also recommend A. R. to observe a little more correctness with regard to names, and not to write "Barnard" for "Barnett." Had he done so in this instance there would have been no occasion to have asked if there existed an English composer by the name of "John Barnett, who has rendered himself sufficiently celebrated in the musical world by his operas (*Mountain Sylph*, *Fair Rosamond*, *Farinelli*, &c., &c.) to allow any doubt of the fact!!! The daughters of Mr. John Barnett have been for the last year (under the name of Doria) singing in some of the principle theatres of Italy, viz: Florence, Turin, Genoa, and Leghorn, and all the Italian journals which I have read (and they are many in number) unite in proclaiming that wherever they have sung they have created unanimous enthusiasm, as much by the beautiful quality of their voices, as for their exquisite taste and profound knowledge of the art.

Regretting that such unkind remarks should have been made by a person, evidently a countryman, and trusting to your impartiality to insert this letter, I remain, Sir, your's obediently,

Borgo di Porta Venezia,
Milano—May 21st.

AN ENGLISH STUDENT AT MILAN.

VIENNA.—The telegram despatched from Paris, and announcing Meyerbeer's decease, created an immense sensation, not only among musicians, but in all classes of society. Meyerbeer was a much at home here as in Berlin or Paris, and his sojourn in the Hôtel Mtnsch was always characterized by a number of interesting details. It was, for instance, exceedingly strange to see the grey-haired maestro walking up and down with Lyser, who was deaf, and writing upon the palm of his hand what he wished to say, while Lyser, whose toilette was not the most particular in the world, replied verbally. Meyerbeer was the first artist who received an Austrian order. Mayseider, Liszt, Böhm, Hellmesburger, Anschütz, Lucias and others were not decorated till after Meyerbeer. Previously to the year 1850, the highest mark of distinction which an artist could obtain in Austria was the Medal for Art and Science, or the Medal for Civil Merit; but, after the first performance of *Le Prophète*, Meyerbeer received the cross of a Knight of the Francis-Joseph order. It was only in consequence of Radetzky's own request that Gillparzer obtained the order of Leopold, in return for his spirited poem: *Radetzky und die Oesterreich'sche armee*.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED AND FIFTY-THIRD CONCERT,
MONDAY EVENING, MAY 23, 1864.

SECOND APPEARANCE OF

M. WIENIAWSKI.

FIRST APPEARANCE OF

M. JAELL.

PART I.

QUARTET, in G, for two Violins, two Violas and Violoncello—
MM. WIENIAWSKI, L. RIES, H. WEBB, HANN and PIATTI . . . *Mozart.*
SONG, "Quando a te lieta" (*Faust*)—Madame LESCHETIZKY . . . *Gounod.*
CHACONNE for Violin alone—M. WIENIAWSKI . . . *Bach.*
SCHERZO in B minor, Op. 31, for Pianoforte alone . . . *Chopin.*
WALTZ in A flat, Op. 42, for Pianoforte alone . . . *Chopin.*
Herr JAELL (his first appearance at these Concerts).

PART II.

QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola and
Violoncello—MM. JAELL, WIENIAWSKI, L. RIES, H. WEBB
and PIATTI . . . *Schumann.*
SONGS, "Die Forelle" } Madame LESCHETIZKY . . . *Schubert.*
"Frühlingsnacht" } *Schumann.*
QUARTET, in D, for two Violins, Viola and Violoncello—MM.
WIENIAWSKI, L. RIES, H. WEBB and PIATTI . . . *Haydn.*

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of
remaining till the end of the performance can leave either before the commencement
of the last instrumental piece, or between any two of the movements, so that those who wish
to hear the whole may do so without interruption. Between the last vocal piece and
the Quartet, an interval of five minutes will be allowed.
Sofa Stalls, 6s.; Balcony, 3s.; Admission, 1s. To be had of Mr. AUSTIN, at
the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

ERNST'S CONCERT—MONDAY POPULAR

CONCERT, ST. JAMES'S HALL, Monday Evening, June 6, on which occasion
a new Quartet and other Compositions by Herr ERNST will be performed. Pianoforte,
Mr. CHARLES HALLÉ; Violin, Herr JOACHIM and Sig. SIVORI. Vocalists, Mdlle.
BETTELHEIM, Mr. SANTLEY and Mr. SIMS REEVE. Conductor, Mr. BENEDICT. Sofa
Stalls, 10s. 6d. and 5s., may be obtained of Chappell & Co., 50 New Bond Street.

MR. CHARLES HALLÉ'S PIANOFORTE RECITALS

(ST. JAMES'S HALL).—The FIFTH RECITAL will take place on Friday
Afternoon, June 10th. To commence at Three o'clock precisely. Programme:—
PART I.—Sonata in E flat, Op. 17, No. 1 (first time)—Haydn; Fantasi Chromatica
and Fugue in D minor—S. Bach; Variations and Finale alla Fugue in E flat, Op. 35
(first time)—Beethoven. PART II.—Grand Sonata in A minor, Op. 42—Schubert;
"Préface d'un Solitaire" in F, B flat minor and F sharp major (first time)—
Heller; Nocturno in A major (first time)—J. Field; Barcarolle in F sharp, Op. 60
(first time)—Chopin.

Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s. Tickets may be
obtained at Chappell and Co.'s, 50 New Bond Street; Messrs. Ollivier & Co., Old
Bond Street; Cramer and Co.'s, Regent Street; and at the Hall, 28 Piccadilly.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at
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ance, except of general interest, unless previously Advertised, can
be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 28, 1864.

MEYERBEER.

To the Editor of the MUSICAL WORLD.

BERLIN, MAY 23rd.

SIR,—This week mine is a melancholy task. Before treating of
the usual subjects of my letter, I have to say a few words on
the illustrious composer who has been snatched from among us.
If ever there was a man whose death was mourned as a public

calamity by all, without distinction of rank or sect, that man was
assuredly Giacomo Meyerbeer. Do what we can, it is impossible
to remain unmoved when thinking of his loss. It is in vain that
we would seek consolation in all that has been said about the
transient nature of human life; it is in vain that we repeat what
our great poet has told us, namely that

"To persévr

In obstinate condelement is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect to Heaven!"

it is in vain that we recall to mind the sad truth conveyed in the
words of the immortal Roman:

"Pallida mors æquo pulsat pede pauperum tabernas
Regumque turres!"

Sorrow holds us, for the moment, captive by the one fact:
Meyerbeer is dead. What does it avail to know that he had
attained the ripe age of seventy-two? Nothing, because, though
old in years, he was still young in mind, and, as we now learn, his
active brain was still teeming with prospects for endowing his
fellow-men with more treasures of heaven-born melody, just as
though he had given us nothing! Alas! he is dead! and the grave
has closed its marble jaws upon this great and glorious victim of
the gaunt destroyer. All that could be done to show him respect
has been done in Paris as well as in Berlin, and people in honour-
ing Meyerbeer have honoured themselves.

His funeral will long be remembered in Berlin. It was a solemn
and impressive spectacle. The following account, a portion of
which I have taken from the *Neue Berliner Musik-Zeitung*, as I
could not be everywhere myself, will show you that Prussia truly
appreciated the great composer.

The body arrived here on Saturday, the 7th inst., about eight
o'clock in the morning. It was received by a small number of
relatives and intimate friends, and conveyed to Meyerbeer's former
residence, No. 6, Pariser Platz. The burial took place on Monday
at twelve o'clock. A large number of the most distinguished and
eminent individuals in Berlin assembled at an early hour in the
house of mourning, while a countless multitude stationed themselves
in the square outside. Among those who were in the house were
Prince George; Herr von Schleinitz, the Master of the Royal
Household; General von Alvensleben; Count von Redern; Count
von Stillfried, the Grand Master of the Ceremonies; Herr von
Dachroden, Royal Chamberlain; the French Ambassador, Count
de Talleyrand; the Italian Ambassador, Count di Launay; Herr
Siedel, chief Burgomaster, with a Deputation of the Municipal
Authorities; a Deputation from the Academy of Fine Arts; Herr
Schulze, Privy Councillor, and formerly Director in the Ministry
of Public Worship; Herr Pinder, Privy Councillor; Professor von
Raumur; Professor Waagen, and a large number of the other
friends and admirers of the Deceased. On looking round at this
great gathering, from all classes of society, one bright gleam of
satisfaction must have shot through the cloud of sorrow that
obscured the minds of all present to observe in what a degree his
genius—and goodness of heart no less than his genius—had secured
for Meyerbeer.

"That which should accompany old age,
As honor, love, obedience, troops of friends!"

In the middle of a large room hung round with black, and
lighted by innumerable wax tapers, the coffin reposed upon a
catafalco encircled with plants of every description. It was
decorated, moreover, with wreaths and flowers presented by Her
Majesty the Queen of Prussia, and the Princesses of the Royal
Family. At the foot was a laurel wreath on a white cushion, a
tribute from the members of the Royal Orchestra at Dresden.

At twelve o'clock, Dr. Joël, the Rabbi of Breslau, made his
appearance. The relatives of the deceased Master stood around

the coffin, the three daughters and the son-in-law on one side; the two nephews and the remaining branches of the family upon the other. The funeral ceremony commenced with a chorus originally written by Meyerbeer for male and female voices, but now arranged by Herr Radecke as a four-part chorus for male voices alone. Dr. Joël then addressed the assembly as follows:—

"Before the coffin of a man whose reputation fills the two hemispheres; who raised himself to the greatest height of perfection; and whose works have been consecrated in every possible manner, complaint is not allowable. According to an old adage: 'There are some men who have had only one hour in the course of their lives given them in which they have raised themselves above their fellow-men,' but the life of Meyerbeer was entirely composed of such hours; each of them was a success. The whole world was a witness of this, because the language that Meyerbeer spoke needed no interpreter; because for that language nations had no frontiers; it subjugated the hearts of those who heard it, and caused emotion to penetrate into their innermost recesses. His harp, like that of David, sent forth the most gentle strains, or excited the most violent passions. Meyerbeer could exclaim with the Prophet, whose age he had reached: 'The spirit of the Lord spoke by me, and his word was in my tongue.' It is useless to remind you of the events of his life; what he wished and achieved is something that every noble and feeling heart has already understood, and will understand to the very end of time. Congenial for everyone, and honored with the favor of his king, he was joyfully greeted by all, from the throne to the cottage. It is not Meyerbeer, therefore, whom we should pity, but ourselves, who have lost him. When will there again arise a disciple of German art to whom the nations of the earth will spontaneously pay such a tribute of admiration! When will there again issue from the midst of the Israelitish community a man of genius to prove that the Mosaic religion does not prevent those who profess it from participating in all that is beautiful, in all that is noble and sublime, in a word, in all that exalts the heart of man? Sprung from a family which had brought up more than one son to the honor of his native land and of humanity, and which, at all times, was distinguished for the loftiness of its tendencies and ideas; gifted with a genius which was revealed in his earliest youth, Meyerbeer centred in his own person a most fortunate combination of circumstances enabling him to shine like a luminous meteor in the heaven of German art. His illustrious memory and his imperishable works will constitute our best, our only consolation at having lost him; and this consolation will exert its vivifying influence upon his relations just as upon the future, as long as men shall continue to worship the Beautiful and the Ideal!"

The speech produced a profound impression. A short song or hymn brought the ceremony to a termination. The coffin was carried down stairs, and the procession formed in the following order: first came Herr Wieprecht, bandmaster-general of the Prussian armies, with the Bandmasters at the head of all the artillery and cavalry bands in Berlin. The Bandmasters had crape-covered bâtons, and the musicians, crape-covered instruments. In the absence of Herr von Hülsen, Intendant-General of the Theatres Royal, who was unavoidably prevented, by his official duties, from being in Berlin on the day of the funeral, Herr Taubert, one of the *Capellmeister* of the Royal Orchestra, followed with the laurel wreath upon a cushion. Then came Herr Heuser, chancery-councillor ("Kanzleirath"); Herr Düringer; Herr Dorn, *Capellmeister*; Herr Radecke, musical-director; and Herr Ries, the well-known leader, with Meyerbeer's orders. The hearse was decorated with palms, while the twelve youngest members of the Royal Orchestra, bearing palm-branches in their hands, walked beside it. Immediately behind it came the mourners: the Baron von Korf; Herren Georges and Jules Meyerbeer, followed by the members of the Royal Orchestra; the Deputations from the theatres; the managers of the theatres not supported by the State, as well as of theatres in the Prussian provinces, and other countries of Germany. Among them was M. Emile Perrin, manager of the Grand Opera in Paris. Then came a deputation from the Ton-künstlerverein, and a great number of the friends and admirers of the Deceased, who entertain a no less profound respect for his talent, though they may not be publicly known as members of the aristocratic or the professional world. The procession was closed by a long string of carriages, at

the head of which were the state-carriages of the King, the Queen, and all the members of the Royal Family. The bands were divided into two parties, performing, in turn, Beethoven's Funeral March, from the A flat major sonata; Herr Wieprecht's "Trauerparade," and a chorale. The procession moved along, accompanied by a countless multitude, under the Linden—the Boulevards of Berlin, as they may be called. Just before it reached the Operahouse, an immense black flag was displayed from the roof of that edifice, and, at the same moment, the male chorus-singers belonging to the establishment, and stationed under the portico, commenced singing the chorale "Was Gott thut, das ist wohlgethan!" ("That which the Lord does is well done!") I was stationed close to the Operahouse at this part of the proceedings, and can assure you that the effect produced by the solemn strains of the chorale, wafted on the warm, joyous air of spring, from the theatre for which Meyerbeer had done so much, was one which will not easily be forgotten by any person present on the occasion. It was one of those moments which make their mark in a man's life. As the procession passed, the singers joined it, and accompanied it by the way of the Kastanienwald, the Friedrichsbrücke, the New Promenade, the Rosenthaler Strasse, and the Schönhauser Strasse to the Jewish cemetery before the Schönhauser Gate. The entrance to the cemetery was hung with black, as was also the small chapel into which the body was borne. The chorus singers of the Opera sang B. A. Weber's "Rasch tritt der Tod den Menschen an." Dr. Joël offered up a prayer, and the coffin was lowered into the family vault, and laid beside the coffin of Meyerbeer's mother, who had been buried there several years previously.

"After life's fitful fever he sleeps well."

The fact of writing a description of the above mournful ceremony rather unfits one for anything else, and I have not much heart for continuing my letter, and treating of every-day topics; for leaving the graveyard to proceed to the theatre, or the concert-room. However there are certain duties which every man has to perform, and from which he must not shrink. I will, therefore, to-morrow change the strain, and tell you what is being done by the living.

VALE.

HER MAJESTY'S THEATRE.

On Saturday *Faust* was repeated.

On Monday (extra night) *Lucia di Lammermoor*—with Mdle. Tietjens as Lucia, Sig. Giuglini as Edgardo, and M. Gassier as Enrico—was not found a sufficiently striking novelty to attract a very crowded house. The fact is, Donizetti's serious masterpiece, as some will have it, has been done to death. Even Tietjens, with her magnificent voice, and Giuglini, with his refined singing, cannot breathe into it a new vitality. Let it then repose a-while. Who knows but that some future galvanic shock (*de lointain*) may once again revive it?

On Tuesday the *Barbiere* was given, for the *rentrée* of Mdle. Trebelli, as Rosina, and the first appearance of Signor Gardoni, as Almaviva. The rich voice and fluent execution of the French *contralto* (with an Italian style) was heard again with delight—whether in "Una voce," or in "Dunque io son" with Figaro, or in Hummell's brilliant variations (*Tyrolienne*) which she introduced brilliantly in the lesson-scene. Mdle. Trebelli improves too, as an actress, and indeed wants little to become a model Rosina. Signor Gardoni's voice was in excellent condition; and he has not for years sung better. Almaviva, nevertheless, is hardly a part suited to his dramatic capabilities. The Figaro of M. Gassier (Italianised Frenchman) is lively, bustling (too bustling), lively (not too lively) and intelligent; and, if he would only remain quiet (stand still even) once or twice of an evening, there would be little to say in its disfavor. There was a new Bartolo—a Sig. Frizzi, with a certain dry humor, a middling voice, and good style of singing. He is certainly better than Zucchini. Why did he not give Rossini's "A un dottore" to Rosina, instead of an inferior composition?

On Thursday we had the *Huguenots*. There is nothing new to

say of the Valentine of Mdle. Tietjens, inasmuch as it is, nothing new to say, is magnificent, in spite of the Parisians. Nor is there anything new to say about Sig. Giuglini's Raoul; or of M. Gasier's St. Bris; or of the Urbain of Mdle. Trebelli (who was compelled to sing "No, no, no," twice). Mdle. Liebhardt, as Queen Margaret, acquitted herself artistically, saving the embellishments and cadences in her *caratina*, which were out of taste. The Nevers of Mr. Santley (Italianised Englishman) is the best that has been seen of late years—the Nevers of M. Faure (non-Italianised Frenchman) excepted. The opera was well executed in other respects. The band of Sig. Arditi gets better and better; nor is aught but praise due to the chorus. To-night *Faust*.

BUTCHER BAKER.

ROYAL ITALIAN OPERA.

On Saturday Herr Schmidt (recovered from his illness) once more appeared before the lamps, bringing with him *Guillaume Tell*. His Walter was as his Walter was. It is hoped he may not snuff out Sig. Atry. That were a pity.

On Monday the *Huguenots* was repeated; but, Mdle. Pauline Luca being indisposed, her place was supplied by Mdle. Frizzi—a disappointment to which the audience submitted with more or less complacency. The rest was as before. Mario should not be asked to play Raoul too often in the season. On Tuesday the *Sonambula* was repeated, and Mdle. Amina Patti was even more brilliant and expressive than on the occasion of its performance eight days previous. At the end of the opera the audience, which crowded the theatre to the roof, called her before the lamps and enthusiastically cheered her. The popularity of this would-be-if-she-could-but-cant-be spoiled favourite of the English public increases night by night. Moreover, it is likely to go on increasing, if only for the reason that Adelina ever goes on improving. She won't stop still; and "that's the humor of it."

Faust et Margherita—with Pauline Luca and Mario (see another column) was repeated on Thursday. There will be much more to say of this performance by-and-by. Meanwhile, enough that the house was crammed, and the audience quite as enthusiastic as before. To-night the new *buffo*, Sig. Scalse (from the Italiens in Paris) makes his first appearance in London, as Bartolo—Rosina, Almaviva, and Figaro remaining in the same incomparable hands as on the first occasion.

BAKER BUTCHER.

MONDAY POPULAR CONCERTS.

The return of Herr Joseph Joachim, after an absence of eighteen months, gave an extraordinary attraction to the concert of Monday night (the 152nd). St. James's Hall was crowded in every part; and the audience was one of the most enthusiastic as well as one of the most discriminating ever assembled at these favoured entertainments. The reception given to the accomplished Hungarian—now indisputably the first violinist in Europe—was such as his rare merits warranted, and his performances more than justified the hearty and spontaneous welcome he obtained. If possible, Herr Joachim plays better than before. It was difficult to point out where improvement was required, so perfect seemed his tone and mechanism, so pure and irreproachable his taste, so masterly in every respect his handling of the fiddle. But such a player as he—devoted so entirely to his art, absorbed in the music set down for him, and careless of self-glorification—cannot easily stand still. In short, progress he must, for if he had not in his mind an ideal perfection, to reach which was the aim and end of his ambition, he would never have got so far on the road; and, thus, even if unable to detect any difference, we should still credit Herr Joachim with having advanced a step since he was last among us. The pieces chosen for him on the occasion under notice, belonging to three very different schools, were calculated to exhibit in a brilliant light the vigour and breadth of his style, his unerring manipulative skill, and his unlimited command of the shades and varieties of expression. They were the 9th Quartet of Beethoven (in C—third of the celebrated set inscribed to Prince Rasoumowsky); the fugue of Bach in the same key (from the violin solos)—prefaced by a slow movement from another *suite*; and Haydn's quartet in D (No. 2 of Op. 76). We fancied that Herr Joachim took the first, second, and last movements of Beethoven's noble quartet—as original and full of fancy as it is noble—a

thought slower than was formerly his wont. If this be the case we have only to say that the effect produced was an unanswerable argument. In the *finale* especially—with its fugal opening and imitative episodes—there was a clearness of detail which conferred increased dignity upon the whole movement, without robbing it of any of its spirit. A finer performance of this fine work has never been heard in our remembrance. Herr Joachim's companions were Herr L. Ries, Mr. H. Webb, and Signor Piatti. Mr. Webb (viola) led off the subject of the *fugato* in the *finale*, with a steadiness and point that impressed it at once emphatically on the ear; while Signor Piatti—not only in the mysterious and beautiful *andante*, where the tones of his instrument, "col arco" or "pizzicato," had a magical effect, but in every one of the four movements—was a solid rock of support to the harmonious structure.

Haydn's quartet in D minor—one of the gravest and at the same time most effective works of the genial master—has been justly placed side by side with that of Mozart in the same key, from the set inscribed by Mozart, in a dedication marked by deep esteem and affection, to his illustrious contemporary. It is difficult to say which of the two is the better composition; enough that they are worthy to be compared with each other. The quartet of Haydn was so played by Herr Joachim and his associates that those who remained to hear it (the majority of the audience) had ample cause to be satisfied. Though the last piece in a programme considerably longer than Mr. Arthur Chappell is accustomed to provide for the patrons of his concerts, it was given with no less care than the first, and afforded no less gratification. With regard to Herr Joachim's solo—the wonderful prelude and fugue of that wonder among musical producers, John Sebastian Bach—it is hard to write anything which would convey an adequate notion of the performance itself or of the sensation it created. Happily this was not the first time Herr Joachim came forward as the zealous representative of Bach at the Monday Popular Concerts; and we sincerely hope it may not, by many, be the last. Though the prelude and fugue together made something less than a quarter of an hour of unaccompanied fiddle-playing, the audience would have listened to both again without a murmur.

The solo pianoforte sonata was that of Beethoven in C minor, the last of the immortal "32," and, perhaps, the grandest. The pianist was Mr. Charles Hallé, who had been called upon to replace Madame Arabella Goddard, and by his execution of this and (with Signor Piatti) of Mendelssohn's sonata in D, for piano and violoncello (No. 2), won unanimous applause. Mr. Hallé, unlike so many professors of established reputation, is not merely prepared with some three or four pieces, termed "classical," but—like the young and gifted lady whose temporary substitute he consented to become—has all the works of the great masters in his head and fingers, ready, at the shortest notice, to undertake whichever may be required of him. This it is, and this only, to be a genuine artiste. Signor Piatti's playing in Mendelssohn's sonata was absolute perfection.

The only singer was Miss Banks, a deserved favourite at the Monday Popular Concerts. This clever young lady gave the Russian Glinka's ballad, "Sleep, thou infant angel;" a song by Bethoven, entitled, in English, "The Farewell" (encored); and the pastoral romance, "Heureux petit berger," from M. Gounod's last new opera, *Mireille*. Mr. Benedict was the accompanist.

At the next concert (the 153rd) M. Wieniawski is to lead the quartets.

BADEN.—In consequence of the success which attended them last year, M. Benazet has determined upon giving a larger number of French and Italian performances during the present season, and, likewise, on rendering them still more attractive than ever. It is said that 15 French and 5 Italian operas will be produced from the 15th July to the 1st September. Among the French operas to be performed will be *Le Déserteur*, *Richard Cœur de Lion*, *Jocande*, *Zampa*, *La Dame Blanche*, *La Fille du Régiment*, and *Fra Diavolo*. There is some talk, also, of three novelties—*De par le Roi*, by M. Gustave Héquet, the *Lotus Flower*, by M. Prosper Pascal, and *Le Rouet*, by a fair amateur of high rank.

BRUNSWICK.—The series of Subscription-Concerts for the year was brought to a close by a performance of Mendelssohn's music to *A Midsummer Night's Dream*, and Beethoven's Symphony in C minor.—Herr Abt lately got up a performance of *St. Paul* in the Egidienkirche, when Madlle. Ubrich and Dr. Gunz, from Hanover, sang some of the solo music.

CONCERTS.

HERR ERNST PAUER'S CONCERT.—Herr Ernst Pauer's morning concert, in the Hanover Square Rooms on Friday, the 20th, was one of classical pretensions and more than usually varied interest. The music, vocal and instrumental, was exclusively by German composers, and the songs were sung by German singers to German words; so that the entertainment was almost as much a lesson in good German as in good music to the numerous and fashionable assembly. The first piece in the programme was a new quintet in F—for pianoforte, oboe, clarinet, horn, and bassoon—by Herr Pauer himself, a work which, without exhibiting any marked originality, shows the thoughtful contrivance of an earnest and skilful musician. We were most struck with the *finale*, although the *adagio* has many good points of combination, and indeed the *concertante* writing for the various instruments is in every movement clever. The quintet was finely executed by Herr Pauer, MM. Barret, Lazarus, C. Harper and Winterbottom. Herr Pauer contributed other new compositions less ambitious in form, but perhaps even more generally pleasing than the quintet. These consisted of agreeable and effective variations on the first air of Osmín (the drunken gardener in Mozart's *Seraglio*); a spirited and well worked-out *rondo scherzando*; variations (somewhat in the manner of Schumann) on Schubert's First Waltz; and a very animated concert-polka, entitled *La Campanella*—all of which (besides Schubert's *fantasia*, Op. 15, and Liszt's "transcription" of the *Spinneried* from Wagner's *Fliegender Holländer*) were most effectively played by the composer, and warmly applauded by the audience. One of the most agreeable displays of the morning was Reinecke's brilliant *impromptu* for two pianofortes, in which Herr Pauer was associated with Madlle. Bettelheim, the favorite *contralto* at Her Majesty's Theatre, who (rare gift in a singer) proved herself a thoroughly accomplished pianist—a *virtuosa*, in fact, in the most legitimate acceptance of the word. Many professed pianists would be glad to boast of half the talent possessed by Madlle. Bettelheim, whose performance, it need hardly be added, was listened to with interest and applauded with unanimity. The other instrumental pieces were the *adagio* in F from one of Spohr's violin concertos, and J. S. Bach's splendid sonata in B minor for piano and violin—the violinist being Herr Lauterbach, who won golden opinions at a recent Philharmonic concert, and, by his admirable playing on the present occasion, alike in Spohr's *adagio* and Bach's sonata (in both of which he was accompanied by Herr Pauer), fully confirmed the impression created on the occasion of his first appearance before a London audience. The vocal music was as good in its way as the instrumental. The singers were Madame Meyer-Dustmann, one of the "stars" at the Vienna opera, and highly esteemed in Germany; Madlle. Bettelheim (the same who shone so brilliantly at the pianoforte); Herr Mayerhofer and Herr Reichardt. The pieces selected were from Haydn, Schumann, Mendelssohn, Schubert, and Esser, besides a new romance ("Die Thräne"), composed and sung by Herr Reichardt. Herr Pauer acted as accompanist with no less efficiency than he exhibited as solo pianist; and the concert appeared to afford genuine satisfaction to his patrons.

MME. LOUISA VINNING'S MATINEE.—A more than usual interest attached to Mme. Vinning's concert, (May 23rd,) Hanover Square Rooms, on account of the production of a new operetta entitled *The Bride of Song*, composed by Mr. Benedict, and interpreted by Mesdames Louisa Vinning and Laura Baxter, Messrs. Wilbye Cooper and Patey. A new composition from so popular a writer as Mr. Benedict of course excited much curiosity and interest, and the Rooms were filled in every part. Two pianofortes and a harmonium were made to do duty for an orchestra, as there was no chorus, nor great concerted pieces. The operetta is preceded by an overture, which, although capitably played on the two pianofortes and the harmonium, and although extremely effective as heard on these instruments, yet requires, more than any other piece in the work, the aid of the full orchestra. The operetta opens with a duet, "Night and morning," a charming and graceful composition, sung by Mesdames Louisa Vinning and Laura Baxter. To this succeeds a recitative, "Be it so," and air, "My home in cloud-land," for soprano, with harp *obligato*, which is exceedingly attractive, and was greatly applauded. This is followed by a comic trio, "News, girls, news," for soprano, *contralto*, and tenor (Mesdames Louisa Vinning and Laura Baxter, and Mr. Wilbye Cooper)—full of animation and spirit. A bass song, "Boot and saddle," with cornet *obligato*, which comes after, is sure to be a favorite, especially if sung as well as Mr. Patey sang it on Monday. A trio, "My heart is beating," will perhaps be liked by musicians better than anything in the operetta. The comic duet, "Ah! Captain, I can see," is particularly good and particularly comic. A ballad for the tenor, "For her sweet sake," preceded by a recitative, "My dream of life has fled," melodious and touching, was given with much taste and feeling by Mr. Wilbye Cooper. A *contralto* song, "Ah! do not take her from me," is quite original, and Mme. Laura Baxter sang it extremely well. A very sparkling and vivacious duet, "We waited late—we waited long," which follows the

contralto air, was nicely given by Mesdames Louisa Vinning and Laura Baxter, and loudly applauded. The *finale*—a quartet, the theme of which is taken from the soprano song, "My home in cloudland"—is spirited and effective, and brings the operetta to a close with *eddt*. We have been necessarily brief about Mr. Benedict's new work, because in some respects we heard it to disadvantage. Our general impression, however, is that it is entirely worthy the composer of the *Lily of Kil-larney* and *Richard Cœur de Lion*. About the second part of the concert we need not be particular. When we say that Mr. Charles Hallé was encored in Mendelssohn's *Andante* and *Rondo Capriccioso*, that Madlle. Vinning received a similar compliment in a new ballad, by Mr. C. J. Hargitt, "Heigh-ho," that Mrs. Weiss sang Mr. Hattton's "The lark now leaves his watery bed," and that Mr. Aptommas was highly successful in one of his own harp solos; we have said as much as is necessary.

THE LONDON SURGICAL HOME.—A concert was held in the Hanover Square Rooms on Thursday morning in aid of the funds of the above institution, at which the following artists lent their gratuitous services:—Madame Parepa, Madlle. Fortuna, Miss Stabbach, Madlle. Georgi, Madlle. Constance Georgi, Madame Sainton-Dolby, Signor Pietro Fortuna, Mr. Lansmere, Herr Oberthür, Benoit, M. Sainton, Master J. C. Arldige, Mr. Frederic Archer, and Master Willie Pape. The surprise of the concert was Benoit, as he is called, simply Benoit, without any prefix. Benoit is a boy nine years old, and plays the fiddle. He is in short a phenomenon, and the audience before whom he plays is enraptured invariably. Benoit on this occasion performed David's "Petit Tambour," and had a great success. On another occasion we may say what we think of Benoit as a player, even a phenomenon. The singing in general was excellent. Madlle. Fortuna sang the bolero from the *Vêpres Siciliennes* very brilliantly, and Madame Parepa was encored in both her songs—M. Gounod's "Berceuse" and "Sing, birdie, sing." The duo bolero from the *Diamans de la Couronne*, by the Madlles. Georgi, was almost as much admired as anything in the concert, and scarcely less may be said of the duet "Giorno d'orrore," also by the talented sisters. Madame Sainton-Dolby sang Mr. Duggan's song "To find thee sorrowing" (accompanied by the composer) with exquisitely true expression. Among the instrumental performances we may single out for especial praise M. Sainton's brilliant and ingenious *fantasia* on Scotch air, and Herr Oberthür's Harp "Élégie." Master Willie Pape, too, played a *fantasia* on the pianoforte with capital effect. The conductors were Messrs. Lindsay Sloper, Frederic Archer, Ganz, and Emile Berger.

MR. HENRY LESLIE'S CHOIR.—The last Subscription Concert of the present series was given on Thursday evening at St. James's Hall. The programme was more agreeably varied than has been the case at recent concerts, and there was a large infusion of part songs, glees, and madrigals. So much the better. Mr. Leslie's entertainments owe their renown to the performance of such pieces—especially the works of the elder composers—by his excellent choir; and they should invariably be the chief feature. The selections on Thursday comprised Mendelssohn's part-song, "The first day of spring;" Pearsall's madrigals, "Sing we and chant it," and "Light of my soul arise;" "Sanctus," and "O salutaris," from M. Gounod's Mass for Male voices; Hauptmann's "Salve Regina;" J. Barnby's part-song, "Sweet and low;" Webbe's glee for male voices, "The mighty conqueror;" national part-song, "Ye mariners of England;" J. G. Callcott's part-song, "The first twitter of spring;" J. L. Hattton's part-song, "When evening's twilight;" Edwardes' madrigal, "In going to my lonely bed;" and "Rule Britannia," arranged by Mr. Henry Leslie. "Sweet and low," and "The first twitter of spring" (the feeblest of the part-songs) were encored; but the singing was even more to be commended in Mendelssohn's "The first day of spring," Webbe's glee, and Edwardes' madrigal. The pieces from M. Gounod's mass created no effect, even though the *pianissimo* singing of the men in the "O Salutaris hostia," was most remarkable. The instrumental performances were as interesting as the vocal. Mr. Charles Hallé and Herr Joachim played Beethoven's "Kreutzer" sonata, and, as a matter of course, raised the enthusiasm of the audience. Herr Joachim selected for his solo, Bach's superb Chaconne in D minor, which he executed marvellously, and in which he created the greatest sensation of the evening. Mr. Charles Hallé's solo performances included three of Mendelssohn's *Lieder ohne Worte*, viz., No. 6, Book 3, No. 6, Book 6, and No. 4, Book 6, all three being played in his accustomed style. Mr. Sims Reeves was the solo singer, and his songs were the air from *Faust*, "Salve dimora," and Mr. Henry Leslie's "Annabelle Lee." In the song from *Faust*, Mr. Reeves was accompanied by Mr. Charles Hallé on the pianoforte, Herr Joachim playing the violin *obligato*, and the performance altogether, as may be imagined, was incomparable. Mr. Reeves was encored in "Annabelle Lee," so loudly and persistently that he was fain to comply. Mr. Leslie has wound up his season with *eddt*. Such a programme could not fail to command attention, and such a performance to confer honor on the executants and director.

MISS FANNY CORFIELD'S annual *matinée* of classical pianoforte music was held on Wednesday at Collard's Pianoforte Saloon. The programme is worth citing. It comprised—Hummel's Variations "A la Monferina,"—pianoforte and violoncello; Beethoven's *Andante* in F major—pianoforte alone; the Kreutzer Sonata of the same composer (pianoforte and violin); selection from Professor Bennett's Preludes and Lessons (No. 26, "Il Penseroso," and No. 21, "Moderato"); Haydn's trio in G major—pianoforte, violin, and violoncello, and Herr Pauer's "Cascade." Thus much for the instrumental department. The vocal included Schubert's song, "Ave Maria," Kalliwoda's song, "Fiercely glows the sky above me," canzonet, "My mother bids me bind my hair," and "Voi che sapete." A more admirable selection could hardly have been made. Miss Corfield, having been a pupil of Professor Bennett, exhibits a natural leaning towards the classic masters, and indeed her style and manner eminently befit her for the interpretation of their meaning. The Kreutzer Sonata, in which she was assisted by that legitimate violinist, Herr Jansa, was perhaps the best performance, although her brilliant and clean execution of "La Cascade" won her most applause. In Hummel's "Variations" M. Paque was the violoncellist—a thoroughly able co-operator—and in this piece also the young pianist created a marked sensation. The vocal music was divided between Miss Stabbach and Miss Palmer Lisle. Both sang their best, and "Voi che sapete," by the latter, pleased especially. Mr. Arthur O'Leary conducted. The room was quite full.

HERR THEODOR MAUSS, the pianist, gave his annual concert at Collard's Rooms on Friday morning, the 20th instant. He was assisted by Madlle. Elvira Behrens, Miss Emily Ferguson, and Mr. Frederic Penna, vocalists; and Herr Adam (violin), Herr Lidel (violoncello), Herr Oberthur (harp), and Signor Giulio Regondi (concertina), instrumentalists. Miss Emily Ferguson appeared for the first time in public as a singer, and made so decided a hit that great expectations may be formed of her. She has a soprano voice, rich in quality, and sings with intelligence. Voice and singing could hardly have been better tested than in "Una voce" from the *Barbiere*, and Mr. Macfarren's "What is this love?" Both require a command of the *cantabile* style no less than vocal fluency, and Miss Emily Ferguson proved herself a proficient in both. She not only satisfied the audience but was congratulated by professors. Herr Mauss exhibited his abilities in Fesca's trio in E minor for piano, violin, and violoncello, with MM. Adam and Lidel; in Herr Oberthur's duo for harp and pianoforte on *Der Freischütz*, with the composer; in Thalberg's *fantasia* on the *Huguenots*; and in a solo of his own composition entitled "Mailfute!" (May breezes). The concert had the singularity, rare in benefit concerts, that instrumental and vocal pieces followed each other in regular succession. Herr Mauss was honored by the attendance of a numerous and fashionable audience.

MR. ARTHUR O'LEARY'S *Matinée* took place on Tuesday, at Collard's Saloon. As is generally the case at these morning entertainments there were very few gentlemen present, which, while it made the company look more brilliant and picturesque, took away from the enthusiasm, as ladies are anti-demonstrative and do not like to run the risk of soiling and splitting their gloves by unnecessary exercise of palms. Mr. O'Leary appeared as pianist and composer. He played, with M. Paque, Professor Bennett's Sonata duo, op. 32, for pianoforte and violoncello; with M. Otto Goldschmidt, a duo for two pianofortes by Schumann; selections from Cipriani Potter's "Pezze di Bravura," and pieces of his own composition—"Pastorale," op. 13, "Conte Mauresque," op. 14, and "Chant des Sirènes." The "Pastorale" was received with a murmur of applause throughout the room. Schumann's Duo, capially played, was also admired. M. Paque played Boccherini's violoncello sonata in G major, and Mr. J. Thomas a *fantasia* of his own composition on the harp—both performances good. Madame O'Leary Vinning sang Meyerbeer's aria, "Mio Pianto," from *Margherita d'Anjou*, and the Welsh melody, "David of White Rock;" and Mr. W. Redfean Beethoven's song "Thou beauteous daughter of a starry race," and Mr. Arthur O'Leary's ballad, "Kate of Aberdeen"—the lady in the Welsh melody and the gentlemen in the Scotch ballad being equally entitled to praise.

HERR FREDERICK BOSCOVITCH, the Hungarian pianist, recently gave a pianoforte recital at Collard's Rooms. The programme comprised a sonata by Beethoven, *Nocturne* by Chopin, one of Mendelssohn's *Lieder ohne Worte*, Liszt's "Au bord d'une source," and sundry compositions, transcriptions, and adaptations from his own pen. The novelty of the concert was a series of improvisations given by Herr Boscovitch, the audience making choice of a subject from certain named operas, or from the national melodies of Ireland, Scotland, or Wales. The Hungarian pianist seems to have a wonderful talent in this way; but, even apart from his improvising—which may after all involve some trickery—Herr Boscovitch has undeniable talent. He was frequently and loudly applauded.

MR. AND MRS. ELLIOT GALER have located themselves for a space in the Lower Room of St. James's Hall, where they entertain their friends every evening with the new operettas of *Cousin Kate* and the *Haunted Mill*—the former set to music by Herr Meyer Lutz, the latter by Mr. Mallandaine. Herr Lutz is well known in musical circles, having written a good deal, among other things a successful operetta entitled *Blonde and Brunette*, produced by Mr. Elliot Galer when manager of the New Royalty theatre (to say nothing of a quartet and a mass). The music of *Cousin Kate* is agreeable and tuneful; that of the *Haunted Mill* of a more animated character. Each might with more propriety be termed "operettina" than "operetta." Both are simply dialogues to music, cleverly acted and sung by Mr. and Mrs. Elliot Galer, who, by their joint exertions, contrive to amuse the admirers of this class of entertainment.

MISS MINA POOLE gave her first concert on the 14th ult., and the young lady has to congratulate herself on the success of her first direct appeal to the public. The selection of the vocal pieces indicated the best possible taste, as it included the air from *Figaro* "Deh! vieni non tardar," not omitting the recitative; Bishop's "Echo song;" the duet, "Crudel perché" (*Figaro*), with Mr. Patey; and the trio "Le faccio un inchino" (*Matrimonio Segreto*), with Madame Weiss and Miss Palmer. Miss Mina Poole gave the *Figaro* aria so well that she was unanimously called at the end. There were two encores; to Signor Randegger's popular trio, "I naviganti," capially sung by Miss Mina Poole, Messrs. George Perren and Patey, and to Handel's "O ruddier than the cherry," sung by Mr. Patey. Madame Alice Mangold played Liszt's *Faust* fantasia, an impromptu by Chopin, and two of Bach's "Gavottes" with extreme grace and neatness, producing a marked effect. A *fantasia* on the violoncello was played by Herr Lidel, and Messrs. W. Graeff Nicholls and Henry Baumer performed a *Duo Concertante* for flute and pianoforte. The Amateurs' Glee Club sang two glees, Webbe's "Mighty Conqueror" and "Absence."

SHEFFIELD INUNDATION—A morning concert, under the highest aristocratic patronage, was given on the 12th inst., in the splendid mansion of the Earl Fitzwilliam (Grosvenor Square), in aid of the fund for the relief of the sufferers by the late inundation at Sheffield. The Lady Patronesses were the Countesses of Fitzwilliam, de Grey and Zetland; Dowager Countess of Morton, Ladies Harry Vane, George Cavendish, M. Beaumont, Harriet Duncombe, Wharnccliffe, Herries, Londesborough, Wenlock, Louisa Mills, Mary Wood, Gertrude Foljambe, and Crossley; Mrs. William Gladstone, Hon. Mrs. Ramsden, Hon. Mrs. Smith, Fox, Arthur Cumming, and Edwards. The concert, we believe, was got up by Madame and M. Sainton, and the programme was greatly to their credit. It began with Pinsuti's trio, "Le spagnole," sung by Madame Parepa, Madame Sainton, and Miss Marian Moss. M. Paque then gave his own clever *fantasia*, called *Le Lac*, with the cleverness that invariably distinguishes the performances of the expert Belgian violoncellist. To him succeeded Miss Marian Moss, with Spohr's charming song, "The Bird and the Maiden," very prettily sung, and the clarinet *obligato* (arranged for the fiddle) played, as we need not say how well, by M. Sainton. Bishop's old, but still young, "Bid me discourse," which just suits the skilful and unerring vocalisation of Mdlle. Parepa, came next, and was followed by Benedict's always effective, and always welcome *fantasia* on "Where the bee sucks," deliciously executed on a golden-toned piano by the charming and richly endowed artist who has made it (with the composer's approving countenance) her own, and creating among the audience of notables—among whom were the Princess of Wales, the Princess Alice, the Duchess of Cambridge, and the Princess Mary—the sensation it never fails to create, when a mixed multitude, instead of a select company, is assembled to hear it. Madame Arabella Goddard never played better. It was Ariel sporting on the harmoniously sonorous key-board, which Prospero Broadwood had laid open with his wand, for the pressure of her fairy fingers. Madame Sainton then gave Engel's "Irene" with an expression that might fitly be pronounced serene (serene Irene!); Madame Parepa her favorite serenade (Gounod's), which always pleases wherever she sings it; and the first part closed with a brilliant and marked performance of Beethoven's sparkling sonata by (Op. 30), which delighted the whole assembly.

The second part comprised M. Sainton's capital *fantasia* on Scotch airs, played "to perfection" (I will say it—maugre Mr. Ap'Mutton) by the composer; "Come per me sereno," and a Swedish ballad, sung in her own attractive way by Mdlle. Enequist; ballads of "Gabriel" and "Claribel," sung "to perfection" (I have said it again!) by Madame Sainton; a chorus of Bishops, a part-song from Mendelssohn, and a madrigal of Netherclift, confided to that jovial company of part-singers, the Moray Minstrels, under the direction of Mr. John Foster. Mr. Benedict and Mr. Deacon accompanied the vocal pieces. The Earl Fitzwilliam munificently "regaled" his guests and the artists who

had accorded their gratuitous services in the cause of the Sheffield charity, for which the concert is said to have realised upwards of £450.

YAXTON LAST.

NORTHAMPTON.—"Mr. C. McKorkell's new cantata (words by Mr. C. Hughes) composed for the opening of the new Town Hall"—writes a correspondent—"is an original and intellectual production, stamping its author as a man of whom his townsmen may well feel proud, a pure work of love, a tribute of a man of genius to a rare celebrative ceremony. The cantata opens with an introduction in form of a "Triumphal March"—an animated and artistic composition. The recitative "Unless the Lord do build the House" (Mr. Lewis Thomas) was given with excellent effect. In true devotional feeling bursts forth the chorus "Hymns of Glory, Love, and Praise," in which band and chorus harmonise admirably. A tenor song, "Now the old mansion leaving," (Mr. Cummings) is bright and joyous, with a charming accompaniment. The air "May truth and justice," and the rondo, "So set the joy bells ringing," (Miss Fanny Armytage) are delicate music requiring delicate execution. The bass song, "St. George and the dragon," (Mr. Lewis Thomas) is full of vigor and spirit. The final piece, engaging the entire force of band, choir, and soloists, shows the composer's power of working out the most varied combinations to a harmonious result. The interest of the audience never flagged throughout the performance, and, in the evening, its repetition was unanimously demanded, and accorded. Warm as was the approval bestowed upon the cantata, as the plaudits escaped from the company, Mr. McKorkell unselfishly transferred them in the form of his own thanks to the performers who had succeeded so well in interpreting his work."

WEYMOUTH.—A concert was given last week at the Burdon Hotel Assembly Rooms, by Messrs. Upjohn and Wall, with the assistance of Miss Fanny Armytage, Mr. W. H. Holmes, Mr. W. H. Blagrove, Mr. J. Balsir Chatterton, and Mr. W. H. Cummings. Mr. W. Wall, a worthy pupil of Mr. W. H. Holmes, gave Beethoven's *Sonata Pathétique* extremely well, and with Mr. Blagrove played the duet on the *Favorte*, for pianoforte and violin, by Osborne and De Beriot. Miss Fanny Armytage pleased very much in "Dove Sono," and Mr. Cummings was applauded in "Oh 'tis a glorious sight." Mr. W. H. Holmes, besides joining the composer—Mr. J. Balsir Chatterton—in a new duet for harp and piano on airs from *Faust*, took part with the same gentleman, Mr. Blagrove, and Miss Armytage, in Blangini's well-known quartet for voice, pianoforte, harp and violin, on "Les adieux de Raoul de Courcy." The concert was under the immediate patronage of the officers of the "Queen's own," and gave universal satisfaction.

NEWARK.—Mr. J. Saville Stone's concert at the Town Hall was in every respect a success. Miss Banks sang charmingly, and was deservedly encored in every song, with the exception of the first, "Softly sighs," which was so long that it would have been unreasonable to ask for a repetition. Mr. Chatterton's ability as a harpist needs no commendation. He was encored in every performance. The grand Concertante Duo elicited great applause, Mr. Stone's performance on the pianoforte being first-class, as well as Mr. Chatterton's on the harp. There was a large attendance, all the reserved seats being occupied by the *élite* of the town and neighbourhood.—(*Newark Advertiser*).

BRIGHTON.—The first public concert of the Choral Union in the Upper room of the Town Hall was for the benefit of Mr. H. Spencer, and was a great success. About forty members were present, under the conductorship of Mr. Spencer, who sang several part songs and choruses exceedingly well, among others, Mendelssohn's "O hills and vales," Pearsall's madrigal, "Who will o'er the downs," both encored. Herr Kuhe played Beethoven's *Sonata Pathétique* and one of his popular fantasias with great effect. The solo vocalists were Fraulein Mehlhorn, Mr. Broadbridge (encored in "Thou art so near"), Mr. Jordan and Mr. R. Devin.

BELFAST.—Madame Ellen Williams Reville made her sixth appearance this season at the Ulster Hall concerts on Saturday evening. Her songs were "Flow on, oh silver Rhine" (Wallace), the *Bolero* from the *Vêpres Siciliennes* (Verdi), and some Irish melodies. She was encored more than once, and applauded unanimously after each of her pieces. Dr. Edmund Chipp's masterly organ performance on the same occasion elicited, as usual, the warmest appreciation, and the *andante* from one of Mendelssohn's organ sonatas was enthusiastically encored.

Mr. W. H. GOODBAN'S MARCH, "The Prince of Wales's Bridal March," was played by the united bands of the Grenadiers and Coldstreams on the "Inspection of the Line" at the Horse Guards parade, on the Queen's birthday.

SIGNOR RANDEGGER'S new operetta, "The Rival Beauties," played with so much success at the Leeds Theatre, is announced for Monday, Tuesday, and Wednesday, at the Crystal Palace.

MAYENCE.—Dr. Otto Bach, brother of the Austrian ambassador in Rome, is engaged as conductor at the Stadttheater for next winter.

MUNICH.—Herr Richard Wagner, who is again stopping here for a short period in Vienna to arrange his private affairs, will for the future take up his permanent abode in this capital, where, by the munificence of the King, Ludwig II., he will be able to lead an independent life. It appears that the young monarch is so ardent an admirer of Herr Richard Wagner that the royal commands are frequently sent to the various bandmasters to play, on parade, pieces containing selections from the works of the Musician of the Future.

DUSSELDORF.—The series of Subscription Concerts for the present season was brought to a successful close by a performance of Mendelssohn's *St. Paul*, under the direction of Herr J. Tausch.—A performance of Méhul's opera *Joseph*, at the Theatre here, produced lately the enormous sum of twelve and elevenpence sterling. This does not say much for the good taste of the inhabitants—or for the talent of the opera-company.

BREMEN.—Imitating the Emperor Napoleon, the municipal authorities of this ancient city have just abolished theatrical monopoly. Henceforth anyone may become a manager.

COLOGNE.—There will be, on the 12th and 13th June, a grand Rhenish Singers' Festival, at which more than 1000 persons, representing some 40 Vocal Associations, will take part.

EMS.—Preparations are being made for the approaching season. The manager of the Theatre, M. Briquibal, has already concluded engagements with some of the principal operatic artists in Paris.

WIESBADEN.—Herr A. Schliebner's opera of *Rizzio* has at length been produced, and proved a success.

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London: DUNCAN DAVISON & Co., 244 Regent Street, W.

SIGNOR GIULIO REGONDI has the honor to announce that he will give a Morning Concert on Thursday, June 30, at the Queen's Concert Room, Hanover Square. To Commence at Three o'clock precisely. On which occasion Signor GIULIO REGONDI will play, for the first time in public, several original Compositions, on both the Guitar and Concertina. *Artists*—Madame Lemmens-Sherrington, Mdlle. Linas Martorelle, Miss Lascelles, Signori Gardoni and Delle-Sedie; Pianoforte, Mr. Charles Hallé; Harp, Mr. Boleynne Reeves; Violoncello, Herr Lidel; Guitar and Concertina, Signor Giulio Regondi. Conductor, Mr. Francesco Berper. Reserved Seats, Half-a Guinea each; Tickets, 7s. each; to be had of the principal Musicians; at Aust'n's Office, St. James's Hall, Piccadilly; at the Hanover Square Rooms; and of Signor Giulio Regondi.

MADAME PAREPA will sing ASCHER's new Alpine Song, "Thoughts of Home," and "La Marguerite," at the Composer's Matinée, at the Hanover Square Rooms, June 7.

MADAME LAURA BAXTER will sing Mr. CARTER's New Song, "ANNABEL LEA," at the Composer's Concert, at the Beaumont Institute, on Monday Evening next.

MADAME HELEN PERCY will sing EMILE BERGER's New Song (Words by H. HERSEE, Esq.), "THE KNIGHT AND THE MAIDEN," at the Hanover Square Rooms, June 2.

MISS EMILY PITT will sing HENRY SMART's Popular Song "THE LADY OF THE LEA," at Mr. John Macfarren's Lecture, at St. James's Hall, Thursday, June 2.

MISS ROSE HERSEE will sing the New Song "THE KNIGHT AND THE MAIDEN," composed expressly for her by EMILE BERGER, at the Royal Agricultural Society, June 1; at St. James's Hall, Tuesday Evening, June 7; at Mr. Howard Glover's Concert, June 11; and at her own Matinée at Colliard's Rooms, June 27.

MR. W. H. CUMMINGS will sing VAN PRAAG's New Song, "THE DREAM HATH FLED," at the Hanover Square Rooms on Friday, June 3.

SIGNOR GARDONI will sing ASCHER's celebrated Song, "Alice, where art thou?" (in Italian), at the Composer's Matinée, at the Hanover Square Rooms, June 27.

HERR REICHARDT will sing his new Song, "MY HEART'S IN THE HIGHLANDS" (Mein Herz ist im Hochland), at the Beaumont Institution (Mr. Carter's Concert), May 30th, and at Mr. Allan Irving's Concert, June 10.

HERR REICHARDT will sing his new Song, "MY HEART'S IN THE HIGHLANDS," and his popular Lied, "THOU ART SO NEAR AND YET SO FAR," at Mr. Swift's Benefit Concert, at Drury Lane Theatre, on Saturday Morning, June 4.

MR. G. W. HAMMOND will play (by desire) his Two Musical Sketches for the Pianoforte, "SHADOWS AND SUNBEAMS," at the Hanover Square Rooms, Friday, June 10th.

MR. EMILE BERGER will play his New Fantasia on Scotch Airs, "VAVERLEY," at Mrs. J. Waite Vernon's Evening Concert, Beethoven Rooms, June 14.

MR. J. ASCHER will play his popular Piece, "ALICE," and his new "Pensée Dramatique" on *Faust*, at Howard Glover's Concert, June 11.

MONSIEUR ASCHER will play his popular Pianoforte Romance, "ALICE," at Madame Puzzi's Matinée, at the Hanover Square Rooms, May 30.

HERR WILHELM GANZ will play his New and Popular Mazurka, "VOGLIANA," at Mr. Allan Irving's Concert, June 10.

HERR WILHELM GANZ will play his New Mazurka, "VOGLIANA," at his Matinée, June 22nd. 15, Queen Anne Street, Cavendish Square.

MRS. CAMPBELL BLACK, Mezzo Soprano (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedral of Christ's Church and Saint Patrick, in the City of Dublin) sings in Italian, German, and French; she sings also all the popular, English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. All Communications respecting Engagements to sing at Concerts, &c., to be addressed to her at No. 7, Well Walk, Hampstead, N.W.

MADAME ALICE MANGOLD begs to announce that she is in Town for the Season. All letters respecting engagements, &c., to be addressed to Mr. H. Jarrett, Musical Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

MADAME HELEN PERCY begs to announce that she has removed to 68, Richmond Road, Bayswater, where all communications respecting Concerts, &c., are to be addressed.

MADLLES. GEORGI & CONSTANCE GEORGI.—All Engagements to be addressed to Mr. JARRETT, Musical and Concert Agent, 244, Regent Street.

MDLLE. LIEBHART has arrived in London to fulfil her engagement at Her Majesty's Theatre. Communications to be addressed to her at Outram Villa, Bridge Road, St. John's Wood; or to Mr. Jarrett, Musical Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

MR. DAVID LAMBERT, Vocalist (Bass), late of Her Majesty's Chapel Royal, St. George's. Communications respecting engagements to be addressed to 34 Old Elvet, Durham.

MR. LEONARD WALKER, Bass Vocalist, begs to announce that he has recovered from his late severe indisposition, and will sing "THE STIRUP CUP" (Aster) and "LARGO AL FACTOTUM," at Miss Kate Gordon's Matinée, at Colliard's Rooms, May 31st. For engagements for Concerts, Lessons, &c., apply at his residence, 47a Welbeck Street, Cavendish Square, or to Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street.

MASTER WILLIE PAPE has returned from his Provincial Tour. For engagements, public and private, address No. 9 Soho Square.

MONS. LOTTO.—The Provincial Tour of M. LOTTO (with the Pyne and Harrison party), which has been attended with such great success, having terminated, M. LOTTO has returned to London for the season. Arrangements for public or private Concerts for May and June can be made on application to Messrs. CHAPPELL and Co., 60 New Bond Street.

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